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ABSTRACT

A study examined the oral comments of writing groups at different grade levels to determine if students are actually able to talk about writing, what kinds of comments they make about each other's writing, and what effects their comments have on the composing process. Nine groups of from four to six members in the fifth, eighth, and senior high grades were tape recorded in from three to six meetings. Transcripts were used to develop three language categories based on function: directing, informing, and eliciting. All transcripts were then analyzed to determine the incidence of each function for each meeting of the groups. Revisions of papers that had been read and commented on in the groups were then analyzed to determine the relationship between the comments made and the changes in the writing. Results indicated that group responses were directed to the writing and were largely informative, providing directions to the writer about how a composition could be changed and improved. This idea was confirmed by the fact that revised papers did show change and improvement. (Suggestions for further research, sample transcripts and student papers are included.) (JL)

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# STUDENTS' ORAL RESPONSE TO WRITTEN COMPOSITION

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# TABLE OF CONTENTS

INTRODUCTION AND RATIONALE 1

METHODOLOGY: Data Collection and Analysis 6

RESULTS AND CONCLUSIONS 11

IMPLICATIONS 23

REFERENCES 29

APPENDIX: Sample Transcripts and Student Papers 31

## Abstract

## "Students' Oral Response to Written Composition"

This report describes a study of the oral and written language of students participating in writing groups. Nine groups of from four to six members participated in the study, two from the fifth, four from the eighth and three from the senior high grades.

The data includes, 1) oral comments students made in writing group meetings; 2) student writing read at group meetings, and revisions of this writing; 3) an analysis of students' comments; and 4) an analysis of the effects of students' comments on the writing. Data on students' comments was collected by tape recording from three to six meetings of each of the groups in the study. These recordings were then transcribed and studied to determine a system for describing their language. Three language categories were developed, based on function: directing, informing, and eliciting. All transcripts were then analyzed to determine the incidence of each function for each meeting of the groups. Revisions of papers read and commented on in writing groups were then analyzed for changes made subsequent to the group meetings, and these changes were related to the comments students had made.

It was discovered that student responses deal with the meaning a paper is attempting to communicate. Response also operates as formative evaluation for student writing by providing implied and explicit directions for revisions.

## INTRODUCTION AND RATIONALE

### Introduction

The writing workshop in which student writers read their work aloud and receive comments by other students, has long been a staple of college classes in creative writing and has recently attracted the attention of teachers in the elementary and secondary grades. Writing workshops have traditionally included an entire class and been directed by the instructor. Many teachers, however, have begun to experiment with small divisions of a class, groups of, usually, four to six students, working independently of the teacher to improve their writing. "Students' Oral Response to Written Composition" is a study of the use of these groups in the fifth, eighth and high school grades.

There are many different procedures for writing groups. The procedure followed by groups in this study is based on the "teacherless writing group" described by Peter Elbow (1973) and includes these:

1) The writer reads the same selection twice, taking a short break between the two readings.

2) The writer does not comment on or apologize for the selection read.

3) Listeners, who have no copy of the manuscript, make notes between readings and during the second reading but not during the first.

4) After the first reading the listeners write a general impression response which summarizes the meaning of the reading for them. During the second reading the listeners take detailed notes on the language of the selection, noting what they especially like and dislike.

5) Each listener, following an order established either by the group leader or by discussion, offers comments on the selection read, and the writer notes all comments for later reference.

6) The total time available to the writing group is divided by the number of members so that each member has an opportunity to read and receive response.

The purpose of this study was to collect the oral comments of several writing groups at different grade levels and study these in an attempt to answer several questions. First, are students actually able to talk about writing? Does the language of writing groups actually consist of comments about writing? Second, what kinds of comments to students make about each other's writing? Third, does the language of writing groups have any notable effect on the composing process? In particular, does it lead to changes and improvements in student writing? What the study produced is a description of the language of writing groups and a description of the effect of that language on student writing.

The study began by tape-recording meetings of nine student writing groups. These recordings, which consisted primarily of students' oral responses to each other's writing, were transcribed, and then analyzed in two general ways. First, students' comments were divided into small units of discourse, called "idea units" after Wallace Chafe's term for segments of speech that coincide with the speaker's focus of attention. These were identified in terms of their general function, depending upon whether they served to inform, elicit information, or direct a process or procedure. Second, transcripts were analyzed to determine whether students responses provided direction, implied or specified, for improving the writing, and subsequent drafts of student papers were studied to determine whether such directions were followed.

## Background and Rationale

The use of student response groups has evolved in recent years from the work of teachers such as Macrorie (1970) who became interested in non-traditional methods of teaching composition which stressed writing less as an academic exercise and more as an act of genuine communication between a writer and a "real" audience. Small student groups became increasingly a feature of public school classrooms with the growing interest in student-centered education during the 1960s and 1970s. Educators such as Moffett (1968) and Elbow (1973) advocated the use of small groups to teach writing, and a great deal has been written about writing groups (Murray, 1968; Putz, 1970; Hipple, 1972; Macrorie, 1972; Bruffee, 1973; Bouton, 1975; Ellman, 1975; Hawkins, 1976; Megna, 1976; Beaven, 1977; Gebhardt, 1980). A number of these articles claimed that peer groups can have a positive influence on improving student writing. Interest in peer response groups has begun to spread from the researcher and avant garde teachers to the educational mainstream. Several members of the English faculty at the University of Washington use some form of autonomous groups to teach composition. Demonstrations of the technique in teaching methods classes invariably stimulate considerable interest. Teachers in the Puget Sound Writing Program (directed by the present investigator) themselves participate in small response groups as part of a yearly training institute. Many of these teachers adopt the method of their own classes. And inservice courses for local teachers, conducted by the Puget Sound Writing Program, include demonstrations of response groups, evoking considerable interest and encouraging many teachers to experiment with some form of peer response.

The theoretical rationale for writing response groups derives from research into the writing process and the development of writing ability.

Such research has indicated, one, a need for more classroom intervention in the act of writing and, two, a redefinition of student writing to include its audience and function (Emig, 1971; Britton, et al., 1975; Martin, et al., 1976). Response groups answer the dictates of this research by providing help with work in progress (students comment on early drafts) and by extending the audience for student writing writing beyond the teacher, thereby establishing a context for it that recognizes its rhetorical, as opposed to academic, function.

In response groups, then, student writing is redefined in terms of audience and function. "Developing a sense of audience" and the "motivation provided by peer feedback" are often cited as among the chief advantages of group work. The basis for these advantages can be found in the communication intention theory of language which claims that the meaning of a piece of writing is determined not by the text alone, but by the way a text is used. If, as in traditional classroom practice, the text (student paper) is corrected and graded, it is used as an academic exercise, and its meaning consists, for both student and teacher, of such things as writing ability, progress in school, parent approval (if my paper on Julius Caesar gets an "A," it becomes not an interpretation of a play by Shakespeare but "an A paper").

In contrast with traditional classroom use, response groups extend the use of a student paper beyond the academic to the communication function: what does the writer intend to communicate and what communication does the audience receive? They provide an audience capable of being communicated with, thus providing as well that "sense of audience" and motivation so often cited as advantages of the method. While teachers may also be concerned with communication function, they are likely to focus on how a certain meaning or purpose is expressed or accomplished, and thus they are concerned more with formal semantics than with communication intention. The student writer's peers are more likely to respond to "meaning" itself, and thus to treat writing as communication.

In the largest sense, then, this study is concerned with the nature of meaning, with the distinction between "formal semantics" and "communication intention, as Strawson (1971) puts it. The formal semantics view, that meaning resides in the text, has dominated composition pedagogy. The communication intention view, that meaning depends upon function and upon the transaction between reader and text, had received less attention from composition teachers (Gere, 1980). Writing groups provide a unique opportunity for a communication intention definition of meaning to enter the composition class because they link meaning with function directly.

Response groups constitute a teaching practice based on currently accepted approaches to composition instruction, and the research done so far (cited above) shows a strong correspondence between the use of response groups and writing improvement. Even so, little is known about what actually happens in group meetings, particularly what kinds of comments students make and how these affect the writing process. Important questions remain: What do students say about each others' writing? Do students represent a "real" audience, one sensitive to communication intention? Do student comments actually lead classmates to change and improve their work? Do they write with a greater sense of audience and purpose for response groups? The present study is an attempt to find answer to such questions.

## METHODOLOGY: Data Collection and Analysis

### Data Collection

A total of nine response groups, two from fifth grade, four from eighth, and three from senior high school, are the subjects of the study. These are small groups of from four to six students, which met as a regular part of instruction in composition. Each group followed a procedure using primarily oral response and derived from the "teacherless writing group" procedure described by Elbow (1973), which involves reading papers aloud during meetings of the group, with each member of the group responding in turn. Since students sometime made notes while papers were being read, these too were collected. At least three meetings of each group were recorded, and during the meetings an observer was present to operate audio equipment and take notes. Groups were observed at least once before recording in order to get acquainted with group members and become familiar with recording conditions.

These three different grade levels were chosen because students in these grades represent, according to Piaget (1971), three different levels of cognitive development. This cross-sectional approach of looking at the same activity at three different grade levels was intended to highlight the effects of developmental differences on writing group behavior.

Teachers who participated in the study had all been trained in writing group procedures through the Puget Sound Writing Program (an affiliate of the National Writing Project) and had participated in writing groups themselves. Teachers were selected for the study because they had already used writing groups successfully with their students and were willing to have observers in their classes.

The following data were collected: all oral proceedings of groups; group behavior as noted by observer; students' written notes; copies of drafts read at group meetings; and revisions of papers done subsequent to group meetings. All tape recordings were transcribed by project staff.

## Study of Data

Theoretical Model. The chief work of the study was to analyze and summarize group comments, to compare preliminary and revised drafts of work read at group meetings and to draw conclusions about the general characteristics of student response at the three grade levels. The strongest rationale for response groups derives from a functional theory of language, and, the model used for analysis is based on a communication intention model of writing/responding. This model represents discourse as being composed of segments called idea units, and describes these units in terms of three functions: inform, elicit, and direct. Wallace Chafe defines idea units or focuses of consciousness as segments of discourse that coincide with a person's focus of attention. Chafe claims that spontaneous speech is not produced in a flowing stream but in a series of brief spurts. These spurts are the idea units, and dividing transcripts into such units provides me a way to examine the interaction of meaning and function since idea units are units of meaning for the speaker. According to Chafe, the boundaries of idea units are marked by intonation (pitch either rises or falls), by pauses, and by syntax (an idea unit is usually a single clause).

Transcribing writing group proceedings in idea units constitutes a good quantitative measure of which aspects of writing receive how much attention, and shows whether those aspects of writing which receive most focus in the group receive corresponding amounts of attention from the writer during subsequent revisions. More important, because the idea unit is a unit of meaning for the speaker, it establishes a basis for looking at the interaction and meaning and function in writing group language.

Transcriptions of writing group meetings were first divided into idea units. Each unit was then labeled, or coded, with one of the three basic functions noted above: inform, elicit and direct. This coded system provides a great deal of information about the language of writing groups because it gives attention to both function and meaning. Each of the three language functions identified in this system provides a rich source of information on what students say about one another's writing. Perhaps the most unusual features are revealed by the Directing function. A significant number of researchers (Bellack, 1966; Cazden, 1972; Barnes, 1969; Flanders, 1970; and Sinclair, 1975) have examined the language of classrooms and have come to the conclusion that students have access to a limited number of language functions. It is very unusual for students to engage in directive functions such as opening conversation, seeking clarification, requesting, and closing conversation. These functions are reserved almost exclusively for teachers, who say things like "Let's discuss the questions on page 22" or "Would you please close the door?" Writing group transcripts reveal a high percentage of directive function in the language of students. Examples of directing language would be statements that control the group, such as "Okay, let's get started," "Go ahead Linda" and "Don't worry about the cube now"; and statements that direct the writing such as "You could switch it around and say the bodies lay," or "How about saying something like, these boys put on their badges of courage."

The informing function is the most common in writing groups and like the directing function, it includes both writing and the group among its topics. Students inform one another about group procedures "Patty read first last time," and about their writing "At the end it was funny," and "The way you use that word blood makes me cringe." Students use the eliciting function to ask questions about procedures "Whose turn is it now?" and to solicit advice from the group "I don't know what to do with that. What do you think?"

By analyzing the language of writing groups in terms of function, this study was able to consider what the language DOES, and this emphasis on function was important to a consideration of the effects of oral language on subsequent writing. The relationship between speaking and writing is a complex one (see Kroll and Vann, 1982) for a more complete discussion), and this study provides yet another perspective.

The three functions ultimately derived were reached by an iterative process of examining transcripts, considering coding systems, and examining more transcripts. In accordance with Mehan's (1979) suggestion, the process of coding language functions became a heuristic device which facilitated further discovery about the nature of oral response in writing groups

In addition to this analysis of language function in the transcripts, the study includes analysis of revisions of papers read and responded to in writing groups. Drafts of papers read at group meetings were compared with subsequent revisions and changes noted. These changes were then compared with the comments students had made on the earlier draft. Where a comment clearly referred to a place in the draft which had been changed, the change was attributed to the influence of the comment.

The purpose of this analysis was to determine whether writing group response has any notable effect on the revising process. The investigation of the relation between revisions and group response was guided by two hypotheses. The first is that students' oral response to composition constitutes formative evaluation, that is, that it consists of comments that evaluate writing in terms of how it can be changed and improved. The second hypothesis proceeds from the first: a written composition that is subjected to formative evaluation in the writing group setting will in subsequent revisions evidence change and improvement.

## RESULTS AND CONCLUSIONS

Results of this study fall into two categories: a description of the language of writing groups in terms of its functions; and a description of the effect of this language on the revising process. Both descriptions are the result of the analytical procedures described under the "Methodology" section above.

### Data

The project collected data on nine writing groups, two in fifth grade, four in eighth grade, and three in grades ten through twelve. Although the original plan had been to collect data from six groups, two at each of three grade levels, the differences between groups, and the possibility of learning more about how various groups function, enlarged the scope of the study.

Forty-six students and six teachers were included in the study. The teachers, schools and grades represented are these, with teachers' names changed to preserve privacy:

| | | |
|---|---|---|
| Cutter | Seattle School District | Fifth Grade |
| Connally | Edmonds School District | Fifth Grade |
| Howman | Bainbridge School District | Eighth Grade |
| Bergman | Seattle School District | Eighth Grade |
| Spenard | Northshore School District | Eleventh Grade |
| Baylor | Tacoma School District | Twelfth Grade |

Between January and June, 1982, recordings of the writing groups were made. Between three and six meetings of each group were taped and transcribed. The total number of transcripts is thirty-nine.

## The Language of Writing Groups

Analysis of transcripts shows that at group meetings students comments are for the most part confined to two general topics: the writing and the group itself, primarily its procedures. What students say on these topics can be described according to the functions postulated by the model, that is, they inform each other about their writing and about group procedures, elicit information, and make comments that direct either the group, or the writing process

Language which directs, although not as common as that which informs, is used routinely by students in all the groups studied, and its appearance on such a regular basis is noteworthy, especially since it is uncommon for students to use such language in classroom situations, which are usually directed by teachers. With the directing function goes power, and when students give one another advice about writing they do so in the belief that what they say can effect changes. In her examination of the development of language functions among school children, A. K. Markova (1979) notes that the linguistic and psychological development of students should include the directing or regulative function, and, according to Markova, when students do not have adequate opportunites to develop the regulative or directing function, they become socially immature, unable to regulate their own behavior or effectively influence that of others. It might be argued that the lack of motivation toward writing which teachers see as procrastination, underdeveloped ideas and careless proofreading has its roots in the social immaturity fostered in many classrooms. Regardless of what power is ascribed to the directive function, it occurs in writing groups and in relatively few other conversations in classrooms.

The most frequent use of language in writing groups is to inform, and this study confirms what other advocates of writing groups have claimed, that peer response groups give students a tremendous amount of information about their writing, much more than they usually receive in teacher's marginalia or even in a conference because what they receive is information about their writing from four or five other people. While some comments mirror teachers' qualitative remarks such as "that was good" or "that doesn't make sense" and attention to form such as "The last part needs an ending" or "You wrote it the other way around" the majority of comments inform the writer about the content of the writing. Fifth graders tell one another "You didn't put in rumors or anything." and "That part doesn't fit in because there's nothing about it earlier in the story." Eighth graders tell one another "In the beginning you had what they actually said, and you had a lot of discussion between it and we sort of lost interest in the one, two, three, four. Then you went on and said why. It seemed like too much of a stretch." and "I thought that the point was that he didn't kill that animal." and high school juniors say "They could just be scattered bodies" and they participate in overlapping conversations to develop the meaning of a paper on war:

P: But war is caused by a clash between people, between groups of people
M: Right, it's not . . .
P: I mean it didn't start by, you know, a few men getting together . . .
M: Oh yeah
P: And getting angry at each other
M: That's what she's saying
P: It's caused because one, you know . . .
M: Yeah, I know what you mean . . .

P: Section of people disagreed with . . .

M: with another section, well that is what the civil war was . . .

P: with their traits or whatever

M: Yeah

P: How they like their life. I want to know what else you could . . .

M: Okay, since it's the civil war . . .

P: a war caused by . . .

M: well, we'd be biased

P: That's just hard cause no one really know what . . .

At this point the writer interrupts to say "The thing is, I wasn't trying to say whose side because there were people from both sides. The conversation continues for several more minutes and at the end the writer has a much clearer idea of what she intends to say and how what she has already written is perceived by her audience. Perhaps most important is that the conversation is implicitly concerned with the communication intention of a written text. For these students, the focus of meaning is to be found at the intersection of what it "says" about war and their own ideas on the subject.

Not only do writers receive considerable information from others, but the writing group provides a forum for self-discovery among writers. The process of reading aloud often makes writers more aware of their own language, and observers' notes in my study include frequent reference to students revising their writing as they read it to the group. In addition, writers make comments about their own writing. Occasionally these become defensive "I did too" or "I told the reasons for and the reasons against" but more often writers explain their intentions to themselves as did the eleventh grader who said "I wasn't trying to say whose side because there were people from both sides" or the eighth grader who says "a lazer gun is supposed to mean he's in the 21st century so he's ahead of his time" or the fifth grader who says "we're supposed to reason why he wants to rent it to the vampire and why he doesn't and I didn't put that." Students who make comments like these about their own writing are on their way toward understanding that meaning is related to function and are more able to fulfill their responsibilities as writers.

The final function, eliciting, occurs less frequently than either Directing, or Informing, but its presence is significant in student comments, especially when information is being elicited about the writing. Unlike teachers' elicitations, such as "What does this line mean?" where students rightly assume that the questioner already knows the answer, questions in writing groups come from a genuine desire to know. When, for example, a listener/responder asks for clarification of a piece of writing, the message to the writer is that the audience is interested in what s/he has to say. Elicitations pertaining to writing also focus the writer's attention on the meaning of written language in terms of its communication intention. And writer's who elicit information and suggestions about how their language is "getting across" to others, or about how they might change their language, are not only acknowledging meaning as deriving from function, but are demonstrating responsiblity to the composing and communicating processes.

Analysis of writing group language also included a numerical tabulation of the incidence of idea units in each functional category. The tables thus provided allow a rough comparison of writing groups in terms of the kind of language they use.

Tabulation of Number of Idea Units in each of Four Function Categories

(Numbers below represent totals for all meetings of the group directed by that teacher. In the case of teachers with two groups, totals of the groups have been combined.)

| Teacher: Cutter | Number |
|---|---|
| IW (language which informs re writing) | 473 |
| DW (language which directs re writing) | 3 |
| EW (language which elicits re writing) | 36 |
| G (language concerning group--all functions) | 439 |
| Total | 951 |

| Teacher: Connally | Number |
|---|---|
| IW (language which informs re writing) | 317 |
| DW (language which directs re writing) | 42 |
| EW (language which elicits re writing) | 41 |
| G (language concerning group--all functions) | 259 |
| Total | 659 |

| Teacher: Howman | Number |
|---|---|
| IW | 671 |
| DW | 78 |
| EW | 69 |
| G | 409 |
| Total | 1227 |

| Teacher: Bergman | Number |
|---|---|
| IW | 720 |
| DW | 223 |
| EW | 73 |
| G | 188 |
| Total | 1204 |

| Teacher: Baylor | Number |
|---|---|
| IW | 820 |
| DW | 73 |
| EW | 184 |
| G | 94 |
| Total | 1171 |

| Teacher: Spenard | Number |
|---|---|
| IW (language which informs re writing) | 507 |
| DW (language which directs re writing) | 250 |
| EW (language which elicits re writing) | 122 |
| G (language re group--all functions) | 480 |
| Total | 1359 |

Comparison of Writing Groups According to Language Function. Figures represent percent of total number of idea units.

| Teacher | IW | DW | EW | G |
|---|---|---|---|---|
| Cutter | 49.7 | .3 | 3.8 | 46.2 |
| Connally | 48.1 | 6.3 | 6.2 | 39.4 |
| Howman | 54.6 | 6.3 | 5.6 | 33.5 |
| Bergman | 59.8 | 18.5 | 6.1 | 15.6 |
| Baylor | 70.0 | 6.2 | 15.7 | 8.1 |
| Spenard | 37.3 | 18.4 | 9.0 | 35.3 |

The comparison table indicates, first of all, that all writing groups devote most of their attention to the writing rather than to issues pertaining to the group, and that most of the comments students make inform the writer about some aspect of her/his paper, rather than explicitly directing the writing, as in making suggestions for improvement. The table also indicates some striking differences between the groups, with each group showing at least one unique characteristic. Cutter's group, for instance, is unique in providing virtually no explicit direction for writer (though, it should be noted, comments in the IW category may include implicit direction for improvement). Bergman's and Spenard's groups are unusual in the amount of directing they provide, but different from each other in the informing category. Thus Bergman's group is unique in providing a relatively large amount of directing with comparatively little attention spent to group matters; and Spenard's provides considerable directing and spends a great deal of time on group procedures as well. Connally's and Howman's groups are most similar, but the former pays more attention to the group than the latter. Baylor's group is unique in its concern with eliciting information about the writing.

## Effects of Oral Response on the Revising Process

Analysis of comments which students make in response to each other's papers confirms the hypothesis that the comments on writing constitute formative evaluation. Oral comments made immediately or soon after a text is presented give the writer direction for rewriting. These directions may be explicit ("You should put what you did before") or implicit ("Why didn't you put in 'because of the fog'?"). It is also important to note that a comment that implies an assessment of the quality of the writing may be taken as an implied direction for the writing process. The remark

"I like that part where you said that you remembered it so well" contains the latent direction "Keep your opening sentence as it is." A negative response can work in the same way: "I didn't like that part where . . ." can be taken as a direction to do something about the offending sentence. The listener who makes such comments may, of course, not mean to make a suggestion at all, but the writer may easily act as if it had been made, thereby turning comments of the "I liked/I didn't like" variety into _de facto_ formative evaluation.

This study thus concludes that students' oral response does provide formative evaluation: directions to the writer about how a composition can be changed and improved. This conclusion is anticipated by the initial study, described above, of the functional categories of writing group language, since comments that inform the writer about some aspect of the writing, or direct the writing process by making suggestions may be expected to take the form of evaluation.

That writing group response operates as formative evaluation is further confirmed through the confirmation of the second hypothesis which directed this part of the study, that a composition subjected to formative evaluation will in subsequent revisions evidence change and improvement. There was evidence from writing groups at all three grade levels that such revisions do occur. Here, from a fifth grade group, is a characteristic set of response to a student's paper, with a description of the changes the writer made subsequently.

The students in this group read descriptive essays comparing the appearances of two pictures in a series called "The Changing Countryside." These pictures depict the same scene at different periods of time, and the assignment was to compare how the scene had changed. The second student to read - call her Ellen - presented the following text:

> It seemed just like yesterday I remember it so well. The road was dirt, now it is cement. Now trains come by more than they used to. They tore down the old dock and put in pipes for the stream to run through. It looks like a whole nev city. The town seems smaller and there is a railroad station. The bridge on the old road is gone. I wish it was like before.

After Ellen had read, comments began almost immediately. Lynn was the first to speak, saying, "I like that part where you said that you remembered it so well." Then Ellen and Kurt had the following exchange:

> Kurt: Um, when you said the town seemed smaller? They're, um, they're adding on and stuff so it would be bigger if there's a train station there now.
>
> Ellen: What I meant was, was with the fog it seems smaller.
>
> Kurt: Ok, um, you should of - of - if you said, if you meant that, why didn't you put in because of the fog?
>
> Ellen: Maybe I should change it.

Mick also had a suggestion for revision:

> Mick: Ok, um - why do you wish it was like it was before: You should put like, you know, what you did um, before to make it real fun and stuff. It was good.
>
> Ellen: Ok.

This was all the group had to say about the writing, less than three minutes worth. It is highly focused on parts of the text rather than on the essay as a whole. Except for the very general "It was good," listeners are pointing to clearly defined segments of the paper that they find noteworthy: the opening sentence, a seeming contradiction in one statement, a lack of explanation in the concluding sentiment. These students are not proceeding, as most teachers do, from a set of well-articulated, abstract criteria, yet their response provides clear, easily-followed directions for what to do with this specific piece of writing. That the directions were easy to follow can be seen from Ellen's draft, the one she read to the group. In response to Mick's comment, she has written into the margin: "Why," and added the sentence "It was more peaceful." In response to Kurt, she has added the words "with the fog." The final draft, which she submitted to the teacher to be graded, reads:

> It seemed just like yesterday I remember it so well. The road was dirt, now it is cement. Now trains come by more than they use to. They tore down the dock and put pipes for the stream to run through. It looks like a whole new city. The town seems smaller with the fog so low. There is a railroad station. The bridge on the old road is gone. I wish it was like before. It was more peaceful.

It is interesting to compare the teacher's response with that of the group. He marked the paper "A-" and over the sentence "I wish it was like before" wrote "So do I." After "It was peaceful" he added "Wasn't it," and his summary comment reads:

> Your paper really appeals to me. I like your topic sentence and the variety in the sentences. Good.

The obvious difference between this and the groups response is an apparent difference in function. Where the group's response had the effect of directing Ellen to make changes in her paper, the teachers response seems meant to convey a sense of personal affirmation. He wants Ellen to know what he thinks about what she has said, and to point out and affirm what he considers good, not in terms of what she says so much as in terms of what teachers think of as aspects of good writing: topic sentences and sentence variety. He is applying the conscious, abstract criteria we mentioned above: good writing has strong topic sentences and variety in sentence structure. Evaluation for him works down from an abstract model of good writing to the concrete instance of the written text. The group works in response to the text alone, employing not a pre-existing set of criteria so much as their own hearing of the text, what happened in their own minds at the moment of decoding Ellen's language: the perception of a contradiction, the sensing of a need for explanation.

The conclusion drawn from this and similar examples is that group response constitutes a formative influence on the composing process. But it should be pointed out in closing that the exercise of this influence depends upon factors that are often beyond the group's control and in the hands of the teacher, such as determining when during the writing process groups are to meet, and what kind of instructions and procedures they are given. But the formative function is inherent in the group comments we studied and, given the opportunity and encouragement to do so, student writers will respond to this formative influence.

## IMPLICATIONS

That peer response influences student writing is clear from the preceeding parts of this report. It should also be clear that much more remains to be said about that influence, and not just about the influence of oral response itself, but of all aspects of response groups: their procedures, their development, their relation to the class as a whole, their place in the composing process. The data gathered so far has by no means been exhausted; there is still much to be learned from it. And the existing data also implies questions for further research, questions that depend upon additional information. This section outlines possible directions for additional investigation of peer response groups and explores the pedagogical implications of this study.

### Research Using Existing Data.

1. Rhetorical Function of Student Writing. Examination of existing data suggests that students in writing groups constitute a potential audience for each other's writing, as opposed to a panel of evaluators. Their relation to the writing may thus be quite different from the teacher's, which is pedagogical rather than rhetorical, the teacher serving primarily as evaluator. Additional research would examine transcriptions of writing group discussions to determine the extent to which student writing (response) operates rhetorically, serving to inform, persuade or entertain an audience.

2. Relation between Peer Response and Revising. Although the current research shows that writing groups do influence revision by suggesting changes in subsequent drafts, there is still much to be learned about the extent of these revisions and the degree of improvement made in student writing in response to suggestions. Further research could use existing evaluation criteria, such as the Diederich analytic scale or the NAEP

revision model, to analyze existing data for the extent of improvement in student papers subsequent to meetings of writing groups. It is also possible to analyze existing data to determine the kinds of revisions suggested by peer response, and the kinds of revisions students actually make.

3. Writing Group Talk and the Development of Meaning. Examination of transcripts of writing group discussions shows that students often use talk to explore and enlarge their understanding of both the content of their writing and of group and writing processes. In overlapping and/or collaborative conversations, students develop meaning as they talk. Further investigation of these transcripts would analyze student language for this development.

4. Group Typology. One obvious use of the existing data is the comparison of student writing groups to identify certain group types. Preliminary examination of transcripts of group meetings show interesting difference among groups in terms of efficiency, implied or expressed group function, amount and type of discourse, group procedures, and so on. Further examination would attempt to identify and describe group types as well as consider cross age differences.

5. The Writer's Relation to Writing and the Writing Process. Existing data contains a significant amount of reference by writers to their own writing and writing processes. This "reflexive" commentary show writers being concerned with such things as problems they had producing a draft, subjects they write about, audience response to their writing, and subsequent drafts of papers. Further research would attempt to describe ways in which writers relate to their work, and could describe differences between writers. both within individual groups, and between groups and grade levels.

6. Group Preparation and Development. Preliminary investigation of existing data suggests that procedures used to train students for group work vary among teachers, and that this variance may account for variations in group effectiveness, and role in the writing process. By comparing differences in procedures with differences among groups, it may be possible both to identify certain types of group training and describe the effect of each type on the function and performance of the group. Such a comparison could be done in conjunction with the investigation of group typology suggested in (4) above, an understanding of how groups are prepared helping to inform a description of group types. Groups also show varying degrees of change in procedure and function over time, and this group development could also be extrapolated from existing data.

Research Requiring Additional Data.

1. Classroom Context for Writing Groups. The environment of the classroom, including social atmosphere, teacher-student relations; the management of groups by the teacher; the relation of group meetings to writing assignments as a whole; procedures for handling student discipline and managing student work in general; teacher expectations for student learning and behavior: these all, according to the implications of the current research, influence the development, function, group type and overall effectiveness of writing groups. To understand the influence of classroom context on writing groups additional data is needed. Further research would carry the investigation of writing groups back to the classroom, in descriptive studies of individual classes and groups, in order to describe various contexts and their influence.

2. Writing Groups and the Definition of Writing Ability. Traditionally, writing ability has been defined in terms of the quality and characteristics of written products. One implication of research on writing groups is that

broader definitions are at least implied, and sometimes expressed, in classrooms which use peer response. Writing groups, for instance, involve the writer in such skills as the ability to "read" an audience, the ability to act upon audience response, the ability to determine value in writing and to articulate this. Further research might include interviews with teachers and students, as well as investigations of group procedures, to determine the skills involved in group work and how these relate to writing.

3. Evaluation of Writing Groups. Current data suggests the possibility of establishing criteria by which to evaluate writing groups for efficiency and overall effectiveness. Further research would study additional groups to determine factors which affect group performance and would result in descriptors for effective groups, as well as criteria by which groups could be evaluated.

4. Writing Groups and Memory Training. One currently neglected aspect of composition instruction is training in memory, originally an integral part of the rhetoric curriculum. Activities, such as note taking and quoting from texts, which students perform in writing group meetings, seem to exercise memory in beneficial ways. Additional research would attempt to determine the effect of group procedures on memory, beginning by investigating the extent to which memory functions during group meetings, and proceeding ultimately to investigate the effect of that function on the writing process.

5. Evaluation of Writing Groups. Although the present research has touched upon the relation between peer response and evaluation of writing, much remains to be determined about this, particularly about criteria, both implied and expressed, that are in effect during group meetings. How do students determine value in each other's writing, and how does this compare with criteria used by teachers. Perhaps even more important is the effect

on student's writing of their having internalized criteria of value. Do students, by responding to each other's writing, acquire a strong sense of "good" writing, and how does this affect their performance as writers?

6. Effect of Writing Groups on Quality of Student Writing. For teachers, one of the major questions about writing groups is whether they actually lead to improvement in student writing. Additional research would compare classes using writing groups with those that do not. Through a pre- and post-test examination of student writing in these classes, it would be possible to determine the effect of peer response on the quality of student writing.

7. The Classroom Use of Writing Groups. One of the most important implications of this study is clear: writing groups can be a valuable instructional tool, helping student writers sustain the writing process, helping them develop an understanding of written language and how it affects a reader, and helping teachers control and manage both the process of writing and the writen product in the classroom. It is also clear that little is known about how to prepare teachers to use writing groups, and about how teachers can, in turn, prepare students to participate in groups. As one of the teachers in the study said of the impulse of students to ask their groups to help them write their papers, "I just don't know what to do on this part. And I need somebody to help me." It is a succinct and eloquent statement of the problem all teachers face: they want the help because they know the potential value of writing groups; they need it because they still don't know enough about how to tap that potential. Further research is necessary to determine how best to use writing groups in the public classroom.

In conclusion, it is possible to describe the present research as a pilot study which suggests that student writing groups are indeed an important instructional phenomenon, and which has implications for additional research to determine more about the value of writing groups, and about how they work. Ultimately such research would have considerable benefit to the educational community by resulting in information on how teachers can train students to work in groups, and how to use groups to the greatest possible effect. In addition to its practical instructional value, such research could very well broaden our understanding of student language, both written and oral, its acquisition, function and development, and could enlarge our knowledge of the composing process by providing much needed information on the relation between writer, subject and audience, as well as on the nature of classroom revision. That such research is both feasible and desireable is one of the strongest implications of the present research.

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# APPENDIX A

## Summary of Coding System Used to Analyze Transcripts of Students' Oral Response

Transcripts were analyzed according to a procedure similar to the constitutive ethnography proposed by Mehan (1979) in which all data is included in the analysis, rather than representative samples, and is analyzed in order to develop a prototype model for describing the data as a whole. This is then applied to the entire data, modifications being made as necessary.

Accordingly, sample transcripts from all three grade levels were analyzed at the outset, in order to determine salient features of student language. These were readily described in terms of language function, the most appropriate descriptor since the purpose of the research was to determine the role of student response in the writing process. All language functions were reducible to three general categories: Inform, Elicit and Direct. The preliminary data was then analyzed for language content and it was determined that nearly all language of writing groups focused on either the writing (labelled W) or the group (labelled G). A third, subcategory, was established to identify language which deals with the context for either W or G, and this labelled X. Additions and modifications to these were made as analysis proceeded.

Overall, the function categories, and general content ("topic") categories were effective descriptors for the language of all writing groups. Features unique to certain groups could be described using various combinations of these descriptors, adding specific "content category" descriptors. These, and the entire coding system, are outlined in the attached table and sample coded transcript.

## Sample Coded Transcript

| | | |
|---|---|---|
| DGP | R: | I'll go. |
| EGP | P: | Are you going to read your whole thing or are you going to read your dialogue, or . . . |
| (IWF) | R: | Well, the thing is, the way that ties in because |
| (IWF) | | the beginning leads up to the dialogue and then there's a conclusion. |
| (IWF) | | So it's real long. |
| IWP | P: | That's okay. |
| EWF | M: | Do you have a title? |
| (IWC) | R: | No, it's just "Civil War Correspondence." |
| IGP | P: | I don't think anybody has it. |
| IGH | R: | Okay. (Reads his writing aloud twice) |
| IWD | M: | That's good. |
| IWD2 | P: | It's long, but good. |
| EWC | | Now, did you say you took some portions out of the book? |
| EWC2 | | Some phrases and stuff? |
| (IWC) | R: | Some phrases--the beginning part-- |
| (IWC) | | where the man with the shoe full of blood, one marching. |
| (IWC) | | I could probably leave that out but it's kind of a . . . |
| IWD | P: | No, it's good. |
| IWH | | I'm just wondering |
| (IWH) | R: | Yeah, okay. |
| IWD | P: | Your dialogue I really liked. |
| IWQ2 | | It just sounds authentic--really authentic. |
| (IWH) | R: | Okay, um . . . |
| IWC | P: | One last thing, the pool of blood kind of just doesn't make it. |
| IWC | M: | Maybe say how these young men would soon lie broken on the field or something . . . |
| (IWH) | R: | Let's see . . . |
| IWC | M: | . . . a blood covered field. |

## Investigating Language Function in Students' Oral Response to Written Composition

## Coding System

NCTE November 1982
Anne Ruggles Gere
Department of English GN-30
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Seattle, WA 98195

| function categories | topic categories | content categories |
|---|---|---|
| D = direct | W = writing | P = procedure: group operations or processes in writing |
| | | f = form: arrangement and conventions of writing |
| | G = group | C = content: information concerning writing or group |
| E = elicit | | X = context: people, situations, and information outside group and writing, also reference to reading procedure |
| I = inform | | H = phatic: placeholder or emotional contact with no content |
| | | Q = quality: evaluative statements/statments imply judgement, opinion, e.g. "sad story" |
| | | R = response: soliciting information from group |
| | | 2 = elaboration: idea unit which adds detail to content of previous one, or which is itself an elaborated statement |
| | | ( ) = reflexive: group member comments on own work |

# APPENDIX B:

## Sample Transcripts and Student Papers

Coded 11/29 P1
3 pgs
Re-coded 2/9, RS

# STUDENTS' ORAL RESPONSE TO WRITTEN COMPOSITION, TRANSCRIPT OF PEER RESPONSE GROUP MEETING

Teacher: Connally

**Group Number:** 1

Recording Session Number: 1

Date of Recording: January 19, 1982

Writing Assignment: Changing Scene

Group Members Present (code initials): M, K, E, L

Observer's Notes:

> Assignment: Changing Scene: Students compare two pictures in a series, The Changing Countryside, which show the same scene separated by a period of several years. They wrote papers describing how the scene had changed, how it was different in the second picture.

Idea Units: 56
IWCQ: 6
IWC: 7
DWC: 5
DWH: 5
IWFQ: 4
IWQ: 4
EWC: 3
IWC2: 2
(IWH): 2
DWC2: 1
EIWC: 1

IWX: 1
IWFQ2: 1
IWH: 1

(IWC): 1
Total W Units: 43/56

M Text

IGM M: Ok.

DGP K: You go M

M Text: There are many differences between the two pictures. For perhaps, the old dirt road is now pavement and the stumps are now trees. There is grass where the gardens were and the house is painted red and there's a fence around the backyard. There once was a dock on the pond, now there isn't. Those are the differences between the two pictures.

53
wc

DGP K: Just a second.

(silence)

H Ok.

(second reading)

IWC E: Ok, I like the beginning and um,

IWC I like when you started it with for perhaps and um,

IWC/
IWC
DWP
IWC
well, I think that like um,/ on the part where you said once in the beginning or something like that,/ you should um, change it around because it,/ cuz it's kind of in the middle of the story.

IWC It doesn't sound that good.

EWR M: What do you mean once in the beginning.

IWC L: I like the end of the story when you -

missing data (break in tape - resumes in middle of K's comments)

IWC K: And also I think the story was good

IWC (pause) but when you said "there once was a dock on the pond,"

IWC
IWC
"There once was a dock on the pond,"/ What's wrong with that?

IWC
IWC
"There once was a dock on the pond,"/ nothing's wrong with that.

(silence, whispers, suppressed giggles)

E Text: It seemed just like yesterday, I remember it so well. The road was dirt -

DGP K: Wait, I haven't said everything yet.

H E: Well,

EWC K: When you said the grass where the garden was, where's the garden?

IWC You have to tell where the garden was,

DWP like you could say in the garden in the bakc of the house.

IWC Otherwise I thought it was good.

(DWP) M: Ok, I'll change it.

(short pause)

End M Text

DGP Ok, now it's your turn.

E↓ E text: It seemed just like yesterday I remember it so well. The road was dirt, now it's cement. Now trains come by more than they used to. They tore down the old dock and put in pipes for the stream to come through. It looks like a whole new city. The town seems smaller and there is a railroad station. The bridge on the old road is gone. I wish it was like before.

DGP L: Go.

(Second reading)

IWC L: I like that part where you said that you remembered it so well.

IWC K: Um, when you said the town seemed smaller?

IWC/, IWC They're, they're, they're, um/they're adding on and stuff so it would be bigger if there's a train station there now.

(IWC) E: What I meant was, was with the fog it seems smaller.

DWP/ K: Ok, um, you should of -

H Oh.

OWP If you said, if you meant that, why didn't you put in because of the fog?

(IWP) E: ___?___ change it.

H M: Ok, um

EWC Why do you wish it was like it was before?

DWP You should put like, you know, what you did um, before to make it real fun and stuff.

IWC It was good.

↑ H E: Ok.

L↓ L text: Three years ago there was a house that changed by the colors. It was pink but now it has turned red. And there was a dock by the pond but later the dock wasn't there. The old dirt road was not there either because it got cemented. All the trees have changed by the colors of their leaves.

(Second reading, the second time through she changed quite a few words and phrases --"they turned it into a cement road" instead of "it got cemented.")

DWP K: Well, where you said "the roads were cemented," you should say "the roads were paved" instead of "cemented" cuz "cemented" sounds -whewk-

IWC K: And you said there once was a house that was pink and now it's red

IWC, IWC You just said there once was a house,/ it could be in never-never land, I don't know

IWC So you can't tell where the house was.

IWF M: Ok, I like, I like the way you wrote it as you were, um, you were using it, you know,

IWX everybody is an audience here

IWC and um, it didn't sound right when you said um, the roads were cemented.

(pause)

DGP That's it

DGP (Whispering to E): Go.

IWF E: Ok, um, I think you that, um, when you ended it was just, it just stopped

IWF It didn't seem like it ended it just stopped.

H K: Yeah.

DWP E: You need to make an ending that sounds right

IWC and um, also, I didn't think that the part about the cement sounded right either.

IWC/ M: Cuz when like Erica said, when the end, at the end you said the trees were different colors and, ?

H Ok, and um,

IWC/ I thought I

IWC thought it was a good story though.

DWP K: You need to, you need to describe more.

[EGP] Ralph: Are you finished?

IGP/EGX M: Yup./ Can we listen to it?

STUDENT PAPER INVENTORY

Teacher: Connally

Recording Session Number(s) and date(s): Session 1, January 19, 1982

Group Number: 1

Draft Number, e.g. 1st, 2nd, Final: First

Name of Student: Ellen

Writing Assignment: Changing Scene

~~Dear Mr. Artist~~

~~First it was one way and then another.~~

2 First the rood was dirt and now it is *Cement 'It seemed just like yesterday I remember it so well. Now ~~ther~~ trains come by all the time. ~~We~~ they tore down the old dock and but in pipes for the stream to run though. The grass has grown, ~~and~~ it looks like a whole ~~t~~ new city. ~~I liked it better the way it used to be.~~ The town has ~~Spank~~ shrunk and theres a railroad station. All the crops have grown ~~to~~. The bridge on the old road is gone. ~~that was~~

BEST COPY AVAILABLE

STUDENT PAPER INVENTORY

Teacher: Connally

Recording Session Number(s) and date(s): Session 1, January 19, 1982

Group Number: 1

Draft Number, e.g. 1st, 2nd, Final: Second

Name of Student: Ellen

Writing Assignment: Changing Scene

Language
Pictures

January 12, 1972

It seemed just like yesterday I remember it so well. The road was dirt, now it is cemmnt. Now trains come by more than they used to. They tore down the old dock and put in pipes for the stream to run through. ~~The grass has~~ grown. It looks like a whole new city. The town ~~has [illegible]~~ seems smaller with the [illegible] and there is a railroad station. ~~All the~~ crops have grown. The bridge on the old road is ~~[illegible]~~ gone. I wish it was like before. It was ~~a pretty~~ much More peaceful ~~like before.~~

E

why

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STUDENT PAPER INVENTORY

**Teacher:** **Connally**

Recording Session Number(s) and date(s): Session 1, January 19, 1982

Group Number: 1

Draft Number, e.g. 1st, 2nd, Final: Final

Name of Student: Ellen

Writing Assignment: Changing Scene

Language
Pictures

January 19, 1982

A-

It seemed just like yesterday I remember it so well. The was dirt, now it is cement. Now trains come by more than they used to. They tore down the dock and put pipes for the stream to run through. It looks like a whole new city. The town seems smaller with the fog so low. There is a railroad station. The bridge on the old road is gone. I wish it was like before. It was more peaceful. [illegible]

Your paper really [illegible]
I like your [illegible]
really [illegible]

STUDENT PAPER INVENTORY

Teacher: Connally

Recording Session Number(s) and date(s): Session 1, January 19, 1982

Group Number: 1

Draft Number, e.g. 1st, 2nd, Final: First

Name of Student: Lynn

Writing Assignment: Changing Scene

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house

it

by the pond

years

And ~~—~~ ago the road was

cement. Th

because they use to

leafs and now they do The

~~three year before~~ the

there but now it is.

isn't

Were

they us

~~they used to h~~

they didn't

but [illegible] any

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STUDENT PAPER INVENTORY

Teacher: Connally

Recording Session Number(s) and date(s): Session 1, January 19, 1982

Group Number: 1

Draft Number, e.g. 1st, 2nd, Final: Second

Name of Student: Lynn

Writing Assignment: Changing Scene

January 12, 1952
Language
pictures

Three years ago there was a
house that have changed by the
color because it was pink ~~and~~ but now it ~~is~~ ~~red~~ burned
and there use to be a dock by the pond
but now ~~there~~ ~~isn't~~. the dock wasen't was'nt ~~Three~~ ~~years~~ there. Three
~~ago~~ ~~the~~ ~~roads~~ ~~were~~ ~~dirt~~ ~~and~~ And The old dirt road that was
~~now~~ ~~they~~ ~~are~~ ~~cement~~. ~~The~~ ~~trees~~
~~have~~ their is not there ea ~~because~~ ~~they~~ to
~~didn't~~ it ~~have~~ ~~any~~ ~~leaves~~ paved off
~~but~~ ~~now~~ ~~they~~ ~~do~~. of the
~~trees~~ ~~changed~~ ~~to~~ ~~by~~ the
~~color~~ ~~of~~ ~~the~~ ~~leaves~~

Made by Linda

Bringolf

but

BEST COPY AVAILABLE

STUDENT PAPER INVENTORY

Teacher: Connally

Recording Session Number(s) and date(s): Session 1, January 19, 1982

Group Number: 1

Draft Number, e.g. 1st, 2nd, Final: Final

Name of Student: Lynn

Writing Assignment: Changing Scene

CX

January 20 1982
Language

Three years ago there was a house that changed by the color because it was pink and turned. Now it is red. And there use to be a dock by the pond but now the dock ~~was~~ is not there. And the old dirt road was not there either.

Good spelling and handwriting.

BEST COPY AVAILABLE

4 pages
Coded 11/15/82
Re-coded [illegible]/28/82
RES

STUDENTS' ORAL RESPONSE TO WRITTEN COMPOSITION,
TRANSCRIPT OF PEER RESPONSE GROUP MEETING

Teacher: Howman ([illegible]

Group Number: 1

Recording Session Number: 1

Date of Recording: January 7, 1982

Writing Assignment: Editorials

Group Members Present (code initials): A, D, T, E

Observer's Notes:

They follow standard Elbow procedure: read twice, listeners take notes during second reading. Comments are largely responses to words and phrases they liked. Group seems imperturbed by recording session.

Idea Units: 72
IWCQ: 50
IWC: 4
(IWF): 2
IWCQ2: 2
Total IW Units: 58

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D Text

264 wds

D: It was on Saturday, September 1, 1923, the place was Tokyo Bay in Japan. It was just before noon that rocks shifted along a fall in the bay. Earthquake bay is where shooting through the earth's crust passed within second. Directly in their path lay the capital of Japna, Tokyo, and Japan's biggest port, Yokahama. In Japan the earth often trembles. But this was different. A church first began to sway back and forth then toppled to the ground. Yokahama was shaken to pieces. Where fire had broken out smoke rose. Even in tokyo they thought that it was just another small earthquake. But soon they changed theirminds, for now buildings were being shaken violently and tiles were falling oof the roofs. Then the shaking became that of a boat on a rough sea. The roaring went on for a few minutes and then the earthquake stopped. By then fire had brokenout. Around 30 minutes later firest were all over Tokyo. They spread when the wind whipped at the flames. There was no way to stop the fires for the earthquake had broken the cities water mains. They had no way to fight the fire. Teh fire burned on for 2 1/2 days and the flames sweeping through all the city's wooden buildings. Yokahama was harder hit than Tokyo. Different parts of Yokahama were shaken to pieces. Fires broke out everywhere. Finally, a 30' tidal wave crashed out of the bay on to the city. Yokahama Bay lay in ruins once the ordeal was over. Big earthquakes are uncommon in Japan but small ones are extremely common. Japan has several small earthquakes every day. Almost every three years there is a earthquake in Japan that is strong enought to damage a building.

DGP A: Okay. Read it again. DGP

(mumbling)

H D: Okay, I-- IGP/

(Second reading)

IWCQ T: I like the way you said the town was shaken to pieces, IWC

IWCQ and how you said, "Told all the damages of an earthquake," IWC

IWCQ and the phrase "The earth trembles." IWC

IWCQ and I liked how you said the wind whipped. IWC

H D: Thank you. (H)

IWCQ E: Okay, I like how the fire all over, okay IWC

IWCQ and how the trembles went shooting through the ground IWC

IWCQ and things were shaking violently IWC

IWCQ and "shaken to pieces." IWC

DGP D: Can you repeat the last one? (DGP)

IWCQ A: Shaken to pieces. IWC

H D: Thank you. (H)

IWCQ A: I like the way that you said uh, that the buildings were shaken violently IWC

IWCQ that and how you stressed the fact that it was burning for a few days. IWC

BEST COPY AVAILABLE

1WCQ A: I like the wrod tremble, 1WC

1WCQ and toppled, 1WC

1WCQ and teh way that you said that of the boat 1WC

1WCQ and the way you kind of pieced things together like spread/and then you threw a few, threw a few words in/and put whipped / and how the fire burned on/ 1WC, 1WC, 1WC, 1WC

1WCQ and broke out 1WC

1WCQ and how the city lay in ruins 1WC

1WCQ and how it survived the ordeal. 1WC

H D: Thank you. (H) End D Text

(1WF) T: Okay, the name of my editorial is concerts. (1WF) T Text

T Text

115 wds

I"ve talked to many newspapers and they've informed me that there are a lot of people concerned about teenagers going to rock concerts. Evidently the letters that the newspapers received said the public should pay more attention to what is happening. The letters also said there is a lot of drugs, violence and non-cooperation. One letter a lady wrote said: I went to one of these rock concerts and I couldn't believe what happened. I've talked to some teenagers from the age 13 to 18 and asked them what they thought of concerts. Some said they are really great. Others said I'm afraid I might get trampled, but otherwise they're fun. I decided to go andobserve a rock concert and see what my opinion is.

(Second reading)

1WCQ E: Okay, I like how you were saying at the end you were seeking your opinoin 1WC

1WCQ and then again where other people were — 1WC/

had concern of rock concerts, 1WC

1WCQ and how the controversy and the different parts during the editorial. 1WC

H T: Okay. (H)

1WCQ A: I agree with Eric in almost on everything, 1WR

1WCQ and the couple words I liked were the non-cooperation, 1WC

1WCQ and how you stressed the word concern 1WC

1WCQ and the word evident, 1WC

1WCQ but one thing I couldn't quite understand was "at the end I decided to go observe one" but then flet like you started your story more in midpeak of it and then cut off all of a sudden. /You left us kind of wanting more, wanted to know what happened at this concert.

1WCQ2 1WC, 1WC

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1WCQ D: Okay, um, I agree with Andrew the last part he said about where you left off and stuff 1WR

1WCQ and I like the use of your words like informed and observe. IWC

DGP That's all I got. DGP

H T: Okay. (H)

T Text

E Text

(1WF) E: Okay, my editorials on the treasure hunt. (IWF)

152 wke

A lot of controversy has risen throughout Commodore Bainbridge Middle School in response to our recent treasure hunt. According to the rules, the reasure seeker was to follow the clues wherever they may lead, writing them down as they found them. The last clues stated the location of the treasure and that it would be there on the following day. The next day however, the treasure could not be found. According to a reliable source, after school on the day of the treasure hunt, some studetns staying after school for one reason or another found the treasure in its hiding place. The studetns fought over the treasure so a teacher confiscated the treasure and called off the treasure hunt. This editor's opinion is that the situation was handled incorrectly and should have been solved so that the others were not involved could have a chance to find the treasure. It seems unfair that the majority be penalized for the actions of a few.

(Second reading)

1WCQ A: Okay, I like the way that you have sort of like a reportive instinct, IWC

1WCQ2 how you, you're careful not to make mistakes IWC

1WCQ and how you do't say who the person is, IWC

1WCQ you're saying a reliable source and you're quoting IWC

1WCQ and I like the way you said this editor's opinion. IWC

1WC You're not saying I feel. IWC

H E: "Thank you." H

1WCQ D: I like the word controversy IWC

1WCQ and thought IWC

1WCQ and like a reliable source, IWC

1WCQ um, confiscated IWC

1WC and your editorial showed your, you know, opinion, IWC

1WC andyou weren't accusing anyone really. IWC

1WCQ T: Okay, I like the phrase accoridng to a reliable source IWC

1WCQ and the word controversy IWC

1WCQ and I don't really understand like would this be in like a Bainbridge Island paper or Seattle paper? EWC

End E Text

A Text

H E: Thank you. (H)

A: I have a negative opinion on our so called senior paint night. For one thing, it shows total immaturity. It shows how much of a hicktown Bainbridge really is. I realized that it is a custom. When it gets out of hand and obscene words are written on the roads, also when they wax the steps of the convalescent center and buildings are vandalzied, it's not your sweet little custom anymore. I think the local police should strictly enforce the law of vandalism. We shouldn't have our roads painted with graffiti. Sincerely, disgusted.

88 wds

(Second reading)

1WCQ D: Um, I like the word immaturity, 1WC

1WCQ um, hicktown, 1WC

1WCQ obscene, 1WC

1WCQ vandalize, 1WC

1WC but who really would wax the stairs of a convalescent center? 1WC

(laughing)

1WCQ T: Okay, I like the way you expressed your feeling 1WC

1WCQ and I like how you called it a hic town 1WC

1WCQ and how you signed it disgusted. 1WC

H E: Okay-- H

H A: Thanks. (H)

1WCQ E: I like the wording 1WC

1WCQ and how you said anonymous in the editorial 1WC

1WCQ and how you're saying the seniors are acting immature 1WC

1WCQ and how obscene words were being written on the street. 1WC

H A: Thanks. (H)

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STUDENT PAPER INVENTORY

Teacher: Howman

Recording Session Number(s) and date(s): Session 1, January 7, 1982

Group Number: 1

Draft Number, e.g. 1st, 2nd, Final: Second

Name of Student: Anne (D)

Writing Assignment: Editorial

Lang. Arts per 2
Dec. 15, 1981 ⑮
Editorial
first revision

# The Ring of Fire:
## The ordial and why

It was on Saturday on September 1, 1923. The place was Tokyo Bay in Japan. It was just before noon that rocks shifted along a fault in the bay. Earthquakes waves were shooting through the earths crust within seconds. Directly in their path lay the capital of Japan, Tokyo, and Japan's biggest port, Yokohama

In Japan the earth often trembles but this was different this time. A church first began to sway back and forth then toppled to the ground. Yokohama was shaken to peices. Where fire had broken out, smoke rose.

Even in Tokyo they thought that it was just another small earthquake. But soon they changed their mind. For now the buildings were being shaken violently and tiles were falling off the rooves. Then the shaking became that of a boat on a rough sea. The rolling went on for a few minutes then the earthquake stopped. By then fire had broken out.

Around thirty minutes later fires were all over Tokyo. They spread when the wind whipped at the flames. There was no way to stop the fire for the earthquake had broken the city's water mains. They had no way to fight the fire. The fire burned on for two and a half days the flames sweeping through all the city's wooden buildings. Three out of every four homes were destroyed.

Yokohama was harder hit than Tokyo. Different parts of Yokohama was shaken to pieces. Fires broke out everywhere. Finally a 30-foot tidlewave crashed out of the bay onto the city. Yokohama bay lay in ruins once the ordel ordeal was over.

Big earthquakes are uncommon in Japan, but small ones are extremely common. Japan has several small earthquakes every day. Almost every three years there is a earthquake in Japan that is strong enough to damage a building.

## How can the japanese live with the consequences of earthquak

The japanese have learned to live with earthquakes just as others have ~~to~~ live with hurricanes or floods. Japan is a country where it is the most active part of the earthquake region.

The region were Japan is located is a belt of land that rims the Pacific Ocean. The belt is made up of a chain of islands, wich include the Aleutian islands in Alaska as well as the western coast of the Amercas. Almost 80 per cent of the released energy from earthquakes come from this region.

And about 15 per cent comes from another, region. This is the belt of land that runs east to west between Indonesia and the Mediterranean.

Both these regions are dotted with active volcanoes. The mountains may erupt with fiery lava while they rumble and smoke. The Pacific belt is not only a region of earthquakes but is also a region of volcanoes. This is why the Pacific belt is sometimes called The Ring of Fire.

town shaken to pieces

earth trembles

wind whipped

fire

trembles shooting

shaken to pieces

shaken violently

trembles

tossed

that of boat

Spread = whipped

burned on

sound in, Main

[illegible] ordeal

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STUDENT PAPER INVENTORY

**Teacher:** [redacted]

Recording Session Number(s) and date(s): Session 1, January 7, 1982

Group Number: 1

Draft Number, e.g. 1st, 2nd, Final: Final

Name of Student: Anne (D)

Writing Assignment: Editorial

Editorial
Purpose D: to
explain or
educate.

Holistic
Score

6

Lang Arts per 2
January [illegible], 1982 (17)
Editorial final copy

Interesting
and
Informative
you
achieved
your
purpose

# The Ring of Fire
## The ordeal and why

It was on Saturday on September 1, 1923. The place was Tokyo Bay in Japan. Just before noon rocks had shifted along a fault in the bay. In seconds earthquake waves were shooting through the earth's crust. Directly in their path lay the capital of Japan and Japan's biggest port, Tokyo and Yokohama.

In Japan the earth often trembles but this was different this time. A church first began to sway back and forth then toppled to the ground. Yokohama was shaken to peices. Smoke rose where fire had broken out.

Even in Tokyo they thought that it was just another small or minor earthquake. But soon they had changed their mind. For now the buildings were being shaken violently and tiles were falling off the roof's. Then the shaking became that of a "boat on a rough sea." The rolling went on for a few minutes then the earthquake stopped. By then fire had broken out.

Around thirty minutes later fires were all over Tokyo. They spread when the wind whipped dangerously at the flames. There seemed to be no way to stop the fire for the earthquake had broken the city's water mains. For two and a half days the fire burned on, the flames sweeping through all the city's wooden buildings. Three out of every four homes were destroyed.

Yokohama ~~was harder~~ hit than Tokyo. Different parts of Yokohama was shaken to peices. Fires had broken out everywhere. Finally a 30-foot tidlewave crashed out of the bay onto the city. Yokohama bay lay in ruins after the ordeal was over.

subject verb agreement

Big earthquakes are uncommon in Japan, but small ones are extremely common. In fact, there are several small earthquakes every day in Japan. Almost every three years there is a earthquake in Japan that is strong enough to damage a building.

How can the Japanese live with the consequences of earthquakes?

The Japanese have learned to live with earthquakes just as others have to live with hurricanes and floods. Japan is a country where it is the most active part of the earthquake regions.

If you arranged the words this sentence would be more meaningful.

The region were Japan is located is a belt of land that rims the Pacific Ocean. The belt is made up of a chain of islands, which includes the Aleutian islands in Alaska as well as the western coast of the Americas. Almost 80 per cent of the releaced energy from earthquakes come from this region.

About 15 per cent comes from a different region. This is the belt of lands that runs east to west between Indonesia and the Mediterranean.

Both these regions are dotted with active volcanoes. The mountains may erupt with fiery lava with every rumble and smoke rising. The Pacific belt is not only a region of earthquakes but is also a region of volcanoes. This is why the Pacific belt is sometimes called The Ring of Fire!

STUDENT PAPER INVENTORY

Teacher: Howman

Recording Session Number(s) and date(s): Session 1, January 7, 1982

Group Number: 1

Draft Number, e.g. 1st, 2nd, Final: First

Name of Student: Danny (A)

Writing Assignment: Editorial

Islander says no to seniors

2 L.A.
12/1/81
Editorial

Dear Sirs,

1 I have a negative opiniononour so-called senior paint night. For one thing it shows total imaturiaty, and just says how much of a hick town Bainbridge is.

2 I realize that it is a custom, when it gets out of hand and obsene words are written on the road, waxing the steps of the convelesant center, and buildings are vandalized it's not your sweet little custom anymore.

3 I think the local police should strictly inforce this law. We shouldn't have our roads painted with grafiti.

Sincerely

discusted

NAME 19

PERIOD 2

| NTENCE OPENINGS (First Four Words) | SPECIAL | VERBS | # OF WORDS PER SENTENCE |
|---|---|---|---|
| I have a negative. | so called | ~~so called~~ | 11 |
| For one thing, it | shows<br>says | | 18 |
| I realize that it. | gets written<br>waging vaindalized | | 40 |
| I think, the local | inforce | | 10 |
| We shouldn't have our | Painted<br>should not have | | 8 |
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STUDENT PAPER INVENTORY

Teacher: Howman

Recording Session Number(s) and date(s): Session 1, January 7, 1982

Group Number: 1

Draft Number, e.g. 1st, 2nd, Final: Final

Name of Student: Danny (A)

Writing Assignment: Editorial

Holistic

⑥ Effective!

B 2 L.A.
1/7/82
Editorial Final

I have a negative opinion on our ~~so~~ called Senior paint night. For one thing it shows total immaturity, and shows how much of a hicktown Bainbridge really is.

I realize that it is a custom. When it gets out of hand and obscene words are written on the road. Also when they wax the steps of the convelesant center and buildings are vandalized it's not your sweet little custom anymore.

Good ¶

I think the local police should strictly enforce the law of vandalism. We shouldn't have our roads painted with graffiti.

I'm not name calling but, is this the action of the schools' most honered students of their Seniors?

Sincerely discusted

① First state facts — this lets reader know what the problem is —

② Give your opinion us in ¶ 1

③ Recommendations and suggestions are final part — you included this!

STUDENT PAPER INVENTORY

Teacher: Howman

Recording Session Number(s) and date(s): Session 1, January 7, 1982

Group Number: 1

Draft Number, e.g. 1st, 2nd, Final: First

Name of Student: Rick (E)

Writing Assignment: Editorial

[illegible]

= decide on voice

a lot of controversy has ? arisen throughout Commodore Bainbridge middle school in response to a recent treasure hunt.

According to the rules a treasure seeker was to follow the clues where ever they may lead, writing them down as you found them. The last clue stated the location of the treasure and that it would be they there on the following day.

The next day however, the treasure could not be found. According to a reliable source sorces after school on the day of the treasure hunt some students staying after school for one reason or another found the treasure in its hiding place.

The students fought over the treasure so a teacher confiscated the treasure and called off the treasure hunt.

This editors opinion is that the situation was handled incorrectly and should have been solved so that others that were not involved could have a chance to find the treasure. It seems unfair that the majority be penalized for the actions of a few.

~~[illegible]~~

~~[illegible]~~

STUDENT PAPER INVENTORY

Teacher: Howman

Recording Session Number(s) and date(s): Session 1, January 7, 1982

Group Number: 1

Draft Number, e.g. 1st, 2nd, Final: Final

Name of Student: Rick (E)

Writing Assignment: Editorial

Holistic Score ⑥

Problem identified.
Opinion stated.
Recommendation and suggestion
needs expansion

prod 1
16, 1981 ⑮

A lot of controversy has risen throughout Commodore Bainbridge middle school in response to a recent treasure hunt.

According to the rules a "treasure seeker" was to follow the clues wherever they may lead; writing them down as you? found them. The last clue stated the location of the treasure and that it would be there on the following day.

The next day however, the treasure could not be found. According to a reliable source, after school on the day of the treasure hunt some students staying at the school for one reason or another found the treasure in its hiding place.

The students fought over the treasure so a teacher confiscated the treasure and called off the treasure hunt.

This editors opinion is that the situation was handled incorrectly and should have been solved so that others that were not involved could have a chance to find the treasure. It seems unfair that the majority be penalized for the actions of a few.

report of instint, this editors opinion
ioritowsy reliable sorce, my opinion
acoiting, to reliable scorce

# STUDENT PAPER INVENTORY

Teacher: Howman

Recording Session Number(s) and date(s): Session I, January 7, 1982

Group Number: 1

Draft Number, e.g. 1st, 2nd, Final: Final

Name of Student: Tanya (T)

Writing Assignment: Editorial

Per#1-2 Final draft
1-7-81 (16) TH.

"Concerto"

I've talked to many different newspapers and they informed me that there are alot of people concerned about teen-agers going to rock concerts. Evidently the letters that the newspapers received said, the public should pay more attention to what is happening. The letters also said, there is alot of drugs, violence, and non-cooperation. One lady wrote in and said, "I went to one of these rock concerts and I couldn't beleive what happened!"

subject verb agreement

I talked to some teenagers between the ages of thirtten and eighteen, and asked them what they thought of concerts; some said, "They're really great!" "I'm afraid I might get trampled, but otherwise they're fun," Said others.

I decided to go and observe

a rock concert and see what my oppion is.

I went to the Rolling Stones concert. It was full of drugs and all of the other things that were mentioned. The Kingdome was crowded with all sorts of people. I wouldn't say that this is such an important situation. The policemen seemed to have everything under control. After all I thought It was pretty fun myself.

STUDENT PAPER INVENTORY

Teacher: Howman

Recording Session Number(s) and date(s): Session 1, January 7, 1982

Group Number: 1

Draft Number, e.g. 1st, 2nd, Final: First

Name of Student: Tanya (T)

Writing Assignment: Editorial

Holistic Score ④

Background information needs to include facts: ex. what newspapers?

Where is your documentation?

Pd. 2 editorial
-6-81 ⑮ T.H. Rough Dft.

"Concerts"

I've talked to many different newspapers and they informed me that there are a lot of people concerned about teen-agers going to rock concerts. Evidently the letters that the newspapers received said the public should pay more attention to what is happening. The letters also said, there is alot of drugs, violence, and non-cooperation. One letter a lady wrote said, "I went to one of these rock concerts and I couldn't beleive what happened!"

I talked to some teen-agers from the ages of thirteen to eighteen, and asked them what they thought of concerts; some said, "They're really great!" Others said, "I'm afraid I might get trampled, but otherwise they're fun!"

I decided to go and observe

a rock concert and see what my oppion is.

seeking oppion
concerenid
different parts
non - ccoperation

Evidently
Cut off story
use of words
observed
informed

14 pages
Coded
Re-coded RSS
2/10/83
-- RDF
7/15/83

STUDENTS' ORAL RESPONSE TO WRITTEN COMPOSITION,
TRANSCRIPT OF PEER RESPONSE GROUP MEETING

Teacher: Spenard

Group Number: 2

Recording Session Number: 2

Date of Recording: February 1, 1982

Writing Assignment: Junior Essay - Red Badge of Courage

Group Members Present (code initials): A, J, T, Ki

Observer's Notes:

(See notes for Session 3, 2/5/82)

[illegible]: 51
IGH: 40
(IWC): 37
IWH: 36
(IWCX): 26
WH: 23
IGX: 14
(IWH): 12
DWC: 10
EG[illegible]
IWCQ: 8
IWC: 7
IGC: 6
(IWP): 5

IWF: 4
EWCX: 4
(WH): 4
IGP: 3
(IWF): 3
(EWR): 3
(EWCX): 3
IWF2: 2
IDWC: 2
IWX: 2
EG[illegible]: 2
EWH: 2
[illegible]: 2
IWFQ: 1
IWP: 1

IWCX2: 1
IDWCQ: 1
DGC: 1
DWP: 1
DGH: 1
EWR: 1
EWC: 1
EWX: 1
EGP: 1
(DWP): 1
[illegible]
(IWC2):

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A: Well, we've re - naver ready to go, so - ~~1GE~~ 1GP/, 1GP

Ok. ~~1GH~~ H

---

I'm in an original mood, so I'll start. OGP A Text

Ok? ~~EGH~~ H

Others: Ok. ~~1GH~~ H

A: Ok, Um m m I didn't write a full paragraph cause I had two thesis statements (~~AWF~~)(1WP)

and I wanted to know which one did you two like better, (~~EWR~~)(EWP/, EWP)

which all of you people liked better.

A Text, not I.U.

Ok , one was: All thru The Red Badge of Courage Henry tries to become a man and when he finally does, he finds it is not what he expected

Or, um ~~1GH~~ (1WC/)

Yuck. ~~1GH~~ H

Can't even read it (~~1WF~~) 1GP

Um m m I guess I'll try to remember ~~1GH~~ 1GP

What was it, ~~1GH~~ H

it was about Henry, while he's trying, while he's thinking everything out, Nature really seems kind of away from him and (1WC)

really doesn't have anything to do with him. (1WC)

J: Separated as ~~1GH~~ 1WC/

A: Yeah, ~~1GH~~ (1WC)

but at the end, when he learns to live by instincts it says Nature something like nature was observing him. (1WC)

J: Yeah, you know in that - ~~1WH~~ 1WC/

A: There was a phrase like that. (1WC)

T: Yeah. ~~1WH~~ H

J: In, in the book somewhere, I'm not sure where it was,/it mentioned, like Henry was in a box. ~~1WEX~~ 1WX/, 1WX

I was reading in the critisms here, somewhere in the book,/I'm not sure where,/but it's like he's in a box separate, separate and away from nature. ~~1WEX~~ 1WX, 1WX, 1WX

Others: Um hum ~~1WH~~ H

A: But at the end, they said, ~~WH~~ (IWX/)

it said something about Nature observing him. ~~(IWEX)~~ (IWX)

Like nature had become part of him now that he had learned to live by instinct. ~~(IWEX)~~ (IWX)

So, which one do you like better? ~~EWR~~ (EWP)

(short pause)

J: Read the first one again? DGP

A Text

A: All thru The Red Badge of Courage Henry tries to become a man, and when he finally does, he finds it is not what he expected.

T: Do you think that was what he was trying to do~~m~~ though? EWC ~~EWCX~~

A: Yeah. ~~(IWH)~~ IWC

T: Do you? ~~EWH~~ EWC

J: I don't think - ~~IWH~~ IWC/

A: Of course. ~~(IWH)~~ (IWC)

J: -I don't think he set out with that purpose in mind. ~~IWEX~~ IWC

A: No. ~~(IWH)~~ (IWC)

T: To say "I'm going to be a man." ~~IWEX~~ IWC

A: No, but he is just kind of trying to prove himself ~~(IWEX)~~ (IWC)

to be able to say, "I'm a man." ~~(IWEX)~~ (IWC)

Well, you know ~~IWH~~ (IWC/)

J: I - I got the idea he - ~~IWH~~ IWX/

T: He may have felt this way when he made it through a battle. ~~IWEX~~ IWX

J: Yeah, and like he, he was saying he wanted stories to tell his kids. ~~IWEX~~ IWX

T: Yeah. ~~IWH~~ H

A: Ok ~~IWP IGH~~ H

J: That sort of deal ~~IWEX~~ IWX

He wanted to be a hero. ~~IWEX~~ IWX

He wanted to be looked up to. ~~IWEX~~ IWX

T: Yeah, he wanted to be a hero, that's what it was. IWX ~~IWEX~~

A: Oh, so, Henry tries to be a hero when he finally becomes a - ~~(IWEX)~~ (IWX)

T: Yeah. ~~IHH~~ H

A: Ok, can I see your pencil? DGC

T: Sure ~~IGH~~ H

A: Thanks. ~~IGH~~ H

?: So what are you going to use to back it up?
EWC -

A: Well, there's, I am going to talk about first, how he's talking about
~~(IWC)~~ (IWC/ )

Um m m the brok - vision of broken bladed glory
(IWC)

and, you know, talking about men were too sophisticated now to have battles and war (IWC)

And then you, to the end where he's just fighting instinctively.
(IWC)

?: Ok. ~~IGH~~ H

A: You know, where they, when -/the battle where they said that he was a, he was a war demon or something like that.
(IWC/)(IWC )

T: Uh - huh. ~~IGH~~ H

J: Ok. ~~IGH~~ H

A: Then, my other one I have where he, he's talking and thinking
~~(IWC)~~ (IWC/ )

about everything.
(IWC)

Trying to rationalize things like, you know, if he is going run from battle, (IWC)

and then you know, he was a / he was amazed that amidst of all this devilment, Nature had remained calm and all the other stuff.
(IWC/)(IWC)

And then, almost on page 134 at the end it says that, quote
~~(IWC)~~ (IWC/ )

(pause) I can't find it right now,/but I remember reading it because I remember when I read the book,/I said that's my thesis statement quote. IGC, IGC, (IWC)

Um, that nature was regarding or something like that.
(IWC)

Which do you like better? ~~(EWR)~~ (EWP)

T: I think either one you can get a lot of supporting information for.
IWC

A; Ok. ~~IWH~~ H

J: Indeed ~~IGH~~ H

A: (under his breath) Ah, stupid ~~IGH~~ H

T: Golly ~~1GH~~ H

A: Next time we should sing out things, here.
~~1GH~~ DGC
(laughter)

A: Ok. ~~1GH~~ H

End A Text

---

Kirstin, want to go next? DGP

Ki Text

~~DGP~~

Ki: Ok ~~1GH~~ H

Well, mine had two different ~~1W~~ (1WC/)
~~(1WC)~~ (1WC)
has two different ideas.

I wrote it like it comes out with two different ideas.
~~(1WC)~~ (1WC)

It can run out in to two different essays.
~~(1WC)~~ (1WC)

J: Uh huh. ~~1GH~~ H

Ki: Anyway ~~1GH~~ H

Ki Text: The Red Badge of Courage by Steven Crane.

59 wds

In The Red Badge of Courage by Steven Crane, Henry Fleming matures thru the influence of war. He starts out with a positive attitude of the heroic nature of war. The ne doubts the whole idea of war and his reasons for enlisting. Through self-evaluation, and the eveluating the things that happen during the war, he comes out more sure of himself in his thoughts.

Ki: You see, it comes out like does he mature through the war or does he mature through - ~~(1WC)~~ (1WC)

J: Yeah, ~~LWH~~ H

Ki: -thinking about himself and through himself the surroundings of war.
(1WC)

Others: Um hm. ~~1WH~~ H

T: Yeah. ~~1WH~~ H

You got good ideas. ~~1WEQ~~ 1WC

A: You know that's ~~WH~~ 1WC/

you can get a ~~WH~~ 1WC/

the way you write it is very good also.
~~LWEQ~~ 1WC

T: Yeah, it is. ~~1WH~~ 1WC

A: It's very down pat. ~~1WFZ~~ 1WC

It's not dull. ~~1WFZ~~ 1WC

A: But it's not too colorful either. ~~IWCQ~~ IWC

Ki: Um hm. (~~IWH~~) H

A: An essay shouldn't be too colorful or dull. ~~IWCQ~~ IWC

T: Then it gets to be 9 pages long. ~~IWF~~ IWF

(laughter)

Ki: Yeah, it seems like it is too (~~IWH~~) (IWF/)

Which one should I go on? (~~EWP~~) (EWP)

T: Which do you have the more ~~IWH~~ EWC/

which do you want to talk about more? EWC

~~EWX~~

Ki: It'd probably be easier for himself, / a through himself because there is more of what he is thinking to himself. (IWC/), (IWC)

~~(IWC)~~

T: Yeah. ~~IWH~~ H

J: Yeah. ~~IWH~~ H

T: A lot more. ~~IWH~~ IWC

Ki: I'll do that. (~~DWP~~) (DWP)

A: Actually I think he, / he makes himself mature like being prodded by the war. ~~IWCX~~ IWX/, IWX

you know, he's pushed on by it. ~~IWCX~~ IWX

T: That could be his final thought htere. DWP

~~DWC~~

Ki: Um hm. ~~IWH~~ H

A: Because if the war wasn't there, it wouldn't really have happened. ~~IWCX~~ IWX

He would have just stayed on tne farm and milked cows. ~~IWCX~~ IWX

(laughter)

A: Ok? ~~LGH~~ DGP

Ki: Ok. ~~LGH~~ DGP End Ki Text

---

J: Trina? ~~DGP~~ DGP T Text

A: No, John. ~~DGP~~ DGP

T: Ok. ~~LGH~~ H

T Text: The Red Badge of Courage by Steven Crane showed me - showed men that discovering their picture of the army life was full of falsehoods.

| | | | |
|---|---|---|---|
| T: | I wrote this when I was real tired last night | (~~IWX~~) | (IWP) |
| | and but it's not what I want to say. | ~~(IWC)~~ | (IWC) |
| | But I want to say that army is pictured to be a brave and | ~~(IWC)~~ | (IWC/) |
| A: | Yeah. | ~~IGH~~ | H |
| T: | -glorious thing | | (IWC) |
| | and when you get in there it is just fighting and | (~~IWC~~) | (IWC) |
| A: | War sucks. | ~~IWC~~ | IWX |
| T: | Battle and killing and everything. | ~~(IWC)~~ | (IWC) |
| A: | Ok, um m m | ~~IWH~~ | H |
| T: | And like the Army's expectations that weren't met up by the soldiers | ~~(IWC)~~ | (IWC) |
| A: | Why don't you say, um m m | ~~DWC~~ | DWP/ |
| | it collapsed the glorious view of the war. | | DWP |
| | Or um m m | | DWP/ |
| | it made fun of the glorious stories of war. | ~~DWC~~ | DWP |
| T: | But I kind of want to talk about their expectations more than how it got collapsed. | ~~(IWC)~~ | (IWC) |
| | Cause I've got some things about the now / you know, the army now - a - days, that I could put in. | (~~IWC~~) | (IWC/),(IWC) |
| A: | Steven - | ~~WH~~ | IWX/ |
| T: | Not too many but | ~~[illegible]~~~~(IWC)~~ | (IWC) |
| A: | Yeah | ~~IWH~~ | H |
| | Steven Crane - | ~~WH~~ | IWX |
| T: | Cause - | ~~WH~~ | (IWC/) |
| A: | Let's all get on with this. | ~~DGP~~ | DGP |
| T: | Cause the false picture that they painted was kind of like the bravery | (~~IWC~~) | (IWC) |
| | and they come out with medals and shiny things all over their bodies and new uniforms. | ~~(IWC)~~ | (IWC) |
| | and there wasn't supposed to be death | ~~(IWC)~~ | (IWC) |
| | and the fighting would, you know, be quick | ~~(IWC)~~ | (IWC) |
| | and nobody would get killed. | ~~(IWC)~~ | (IWC) |

T: And they'd come back, you know, look what I did kind of thing. ~~(IWC)~~ (IWC)

But - ~~(WH)~~ (IWC/)

A: Um m Steven - ~~WH~~ DWP/

In The Red Badge of Courage Steven Crane, outlined the - ~~DWC~~ DWP/

the distruction of the men's fantasies about being war heroes? (IWP/

Arrrr - ~~IGH~~ H

That's a, that's a very hard one to word. ~~IWR~~. IWR

T: It is. ~~(IWH)~~ IWR

A: I think, I think just wording,/wording your thesis statement is
going to take as long as the rest of your essay. IWP IWP/, IWP

T: I think so, yeah. ~~(IWH)~~ (IWP)

Ki: Uh huh. ~~(IWH)~~ H

T: But I have really strong feelings about it ~~(IWCX)~~ (IWX)

cause Mark being in the Army you know ~~(IWCX)~~ (IWX)

and they promised him schooling ~~(IWCX)~~ (IWX)

and they don't give it to him. ~~(IWCX)~~ (IWX)

They, They've promised him a lot of things ~~(IWCX)~~ (IWX)

and they promised everybody the same thing. ~~(IWCX)~~ (IWX)

And then none of it comes true. ~~(IWCX)~~ (IWX)

Ki: And they are full of promises and nothing comes true. ~~(IWCX)~~ IWX

T: Yeah. ~~(IWH)~~ H

And how Henry said ~~(WH)~~ (IWX/)

you know, um (WH) (IWX/)

he came to his mon and said (IWCX) (IWX)

well, you know, she had destroyed the picture that a ~~(IWCX)~~ (IWX)

oh where is it? ~~EWH~~ (EWX)

oh "he had burned several times to enlist. Tales of great movement
shook the land. They might not be distinctly Homeric." ~~(IWCX)~~ (IWX)

I don't know how to say that ~~(IWGX)~~ ~~IGC~~ (IGX)

J: Homeric. ~~IGC~~ IWX

T: Yeah "but there seemed to be much glory in them. He had read of marches, sieges and conflicts and longed to see it all. His busy mind had drawn for him large pictures, large pictures extravagant in color, blurred with breathless deed." ~~(IWCX)~~ (IWX)

And those kind of stuff he talks about all the time. ~~(IWCX)~~ (IWX)

You know, in the beginning. ~~(IWCX)~~ (IWX)

Ki: Um hm - ~~IWH~~ H

J: Sounds like a recruiter. ~~IWCX~~ IWX

(laughter)

T: Yeah, he does. ~~(IWH)~~ IWX

He really does. ~~(IWH)~~ IWX

A: Ok ~~(IGH)~~ H

That's a real good idea. ~~IWCC~~ IWC

you just got a really spend a lot of time wording it.. ~~DWP~~ DWP

T: Yeah, it's going to take all week. ~~IWX (IWP)~~ (IWP)

Three nights. ~~(IWP)~~ (IWP)

A: Ok End T Text ~~DGH~~ DGP

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J Text

John? ~~DGP~~ DGP

J: Ok. ~~IGH~~ H

Um, I haven't written my thesis statement yet because I wasn't ~~(IWP)~~ (IWP)

A: Oh John, John, John ~~IGH~~ IGC

J: I wasn't exactly sure of what I was going to say. ~~(IWH)~~ (IWP)

J: Do you remember the um, the farmer guy who helped Henry along that one time? ~~(EWCX)~~ (EWX)

A: Tattered guy? ~~EWCX~~ EWX

T: No, ~~IWH~~ IWX

J: No, it was just an anonymous ~~IWH~~ (IWX)

T: It was the guy that was his friend that he never saw? ~~EWCX~~ EWX

J: Yeah, that he never saw his face? ~~(IWCX)~~ (IWX)

T: Uh huh ~~IWH~~ IWX

J: Was that ~~(WH)~~ (EWX)

| | | | |
|---|---|---|---|
| T: | I can't remember what his name was. | ~~IWCX~~ | IWX |
| J: | Was that before or after Jim Conklin died? | ~~(EWCX)~~ | (EWX) |
| A: | After | ~~EIWCX½~~ | IWX |
| T: | After. | ~~IWH~~ | IWX |
| J: | After. | ~~(IWH)~~ | (IWX) |
| | Cause - | ~~WH~~ | (IWX/) |
| T: | He was coming back from that - | ~~WH~~ | IWX/ |
| J: | that seemed more, more like Christ coming back and supporting him. | ~~IWCX~~ | (IWX) |
| | You know, like you never see him. | ~~IWCX~~ | (IWX) |
| T: | Yeah. | ~~IWH~~ | H |
| J: | But He's helping you along and | ~~IWCX~~ | (IWX) |
| T: | Good idea! | ~~IWCQ~~ | IWX |
| J: | leading you along in the right direction. | | (IWX) |
| A: | Um hm. | IGH | H |
| J: | That's seemed more like a symbollism than that other scene. | ~~(IWCX)~~ | IWX |
| Others: | Yeah, yeah. | ~~IWH~~ | H |
| A: | Yeah, yeah, I thought, I thought, you know/ the guy is just a jerk. | ~~IWCXG~~ | (IWX/, IWX) |
| | He wants to go die by himself. | ~~IWCX~~ | (IWX) |
| A: | I really didn't see the symbollism in it. | ~~IWCX~~ | (IWX) |
| J: | Yeah, you know, the Doc,/ like he's coming back | [illegible] | (IWX/, IWX) |
| T: | Yeah | ~~IGH~~ | H |
| J: | -and supporting. | ~~(IWCX)~~ | (IWX/) |
| A: | That's good, that's- | ~~IWCQ~~ | IWX |
| J: | I wasn't exactly sure how I wanted to state my thesis. | ~~(IWF)~~ | (IWF) |
| A: | Yeah, that's probably worse than Trina's. | ~~IWC~~ | IWC |
| | Boy. | ~~IGH~~ | H |
| T: | That's going to take 4 months. | ~~IWC~~ | IWP |
| | Yeah. | | H |
| T: | um m m m | | H |

| | | | |
|---|---|---|---|
| A: | The only problem is, it's hard to support, you know, for a full essay. | (IWC) | (IWC) |
| T: | Well, you can talk about symbolism. | ~~DWC~~ | DWP |
| Ki: | Um hm. | ~~IWH~~ | H |
| T: | And talk about | ~~WH~~ | DWP/ |
| | you know how Jim Canklin had died | ~~DWC~~ | DWP |
| | and Henry was helped by this anonymous person | DWC | DWP |
| | and then you can go on into some other symbolism. | ~~DWC~~ | DWP |
| A: | This is a five paragraph essay, right? | ~~IWF~~ | (IWF) |
| T: | Page and a half. | ~~IWF~~ | (IWF) |
| J: | I'm not sure what the format is. | ~~IWF~~ | (IWF) |
| A: | That's going to be | ~~WH~~ | IWC/ |
| | that's awfully hard to try to get | ~~IWC~~ | IWC |
| T: | But if he had more, you know | ~~WH~~ | IWC/ |
| | like 2 or 3 different times that there was a different symbolism. | ~~IWCX~~ | IWC |
| | For something else. | ~~IWCXZ~~ | IWC |
| A: | Yeah | ~~IWH~~ | H |
| T: | Like what we were talking about | ~~IWCX~~ | IWC |
| A: | Yeah, the symbolism of the cruifixion was prominent in *The Red Badge of Courage* by Steven Crane. | ~~IWCX~~ | IWC |
| J: | Yeah, but I don't really feel that. | (~~IWCX~~) | (IWC) |
| T: | Um. | ~~IGH~~ | H |
| A: | I mean so what? | ~~IWC~~ | IWC |
| (laughter) | | | |
| J: | Oh, yeah, so what, this is my- | (~~IWC~~) | (IWC/) |
| A: | Yeah | ~~IGH~~ | H |
| T: | Yeah, you have to - | IGH | IWC/ |
| J: | -my term paper here | | (IWC) |
| | and I've got to have something you know - | (~~IWC~~) | (IWC) |

| | | | |
|---|---|---|---|
| J: | -writing about that anonymous friend, uh - | (~~IWC~~) | (IWC1) |
| A&T: | Yeah | IWH | |
| J: | -is the only thing that struck me as anything I would want to write about it I, | | (IWC) |
| | you know, | ~~IWH~~ | H |
| | it's like, "I'm gonna get ~~and~~ mad if I can't-" | (IWC2) | (IWC) |
| A: | Oh right. | ~~IWH~~ | H |
| J: | - but if I can't write about this, I | ~~(IWC)~~ | (IWC) |
| | I, don't know, | ~~IGH~~ | (IWC) |
| | I think I'm going to have to wait and write, write my essay on one of the other two novels we're doing. | ~~(IWX)~~ | (IWX) |
| T: | But what were- | ~~IWH~~ | EWX1 |
| | -But what were | ~~WH~~ | EWX1 |
| | What were we talking about, about Henry's conscience. | ~~IWCX~~ | EWX |
| | when was that? | ~~EWCX~~ | EWX |
| | That's something that was | ~~IWH~~ | IWX1 |
| J: | That was when | ~~IWH~~ | (IWX1) |
| T: | symbolism of the conscience | ~~IWCX~~ | IWX |
| J: | -we left him, he left him in the field. | IWCX | (IWX) |
| | back there just wandering around. | ~~IWCX~~ | (IWX) |
| | You remember when uh, Henry was leaving and the tattered soldier was it? | ~~IWCX~~ | (EWX1) |
| A: | Uh-huh. | ~~IWH~~ | H |
| J: | Was trying to come after him | ~~IWCX~~ | (EWX) |
| | and he said he turned around and looked | ~~IWCX~~ | (IWX) |
| | and he saw him just wandering around in the field. | IWCX | (IWX) |
| T: | Yeah, that's right, you could use that, too. | ~~DWC~~ | DWP |
| | And could put that in. | ~~DWC~~ IGH | DWP |
| A: | Yeah. | ~~IWH~~ | H |
| | Oh, I see, hey, that fits in real good. | ~~IWCX~~ IDWCQ | IWC |

T: Cause he was leaving - ~~1WCX~~ DWP

A: Really good now we're in English ~~1GC~~ 1GC

(laughter)

T: He'd be leaving his conscience there, and - ~~1WCX~~ DWP

A: Really well. ~~1GH~~ 1GC

I'm sorry. ~~1GH~~ H

T: - and Jesus Christ in quotes would be coming to help him. ~~1WCX~~ DWP

Ki: Yeah. ~~1WH~~ H

T: You know. ~~1WH~~ H

A: Wouldn't that be funny - ~~1WCX~~ 1WC

Ki: That would be like religious symbolism. ~~1WCX~~ 1WC

T: Yeah, it would. ~~1WCX~~ 1WC

Ki: Just for your thesis, then. ~~1WCX DWC~~ 1WC

A: Yeah, SXeve Crane is an atheist. (laugh) ~~1WCX~~ 1WX

Ki: Then you wouldn't have to go with all the others. ~~1WCX 1DWC~~ DWP

T: Right, and you would have to worry about any of the others. ~~1DWC~~ DWD

J: What's the definition of an atheist? (~~EWCX~~) (EWX)

I read somewhere just recently that an atheist doesn't (~~1WCX~~) (1WX/)

A: That's an agnostic. ~~1WCX~~ 1WX

J: -doesn't, well, this might apply - ~~WGH~~ (~~1WCX~~) (1WX/)

doesn't believe in God but also doesn't deny He exists. (1WX) (~~1WCX~~)

A: Well, John, we got to discuss it later ~~1GX~~ 1WX

J. Yeah, but I read that - ~~1GX~~ (1WX/)

oh, I know where I read that. 1GX (1WX)

A: An atheist denies the existance of God. ~~1WCX~~ 1WX

J: -in the paper. Under weird words (laugh)/No,no that um /1WX, 1WX, 1WX/ ~~1WCX~~

that came from interesting beckgrounds ~~1WCX~~ (1WX)

like "chortle" Lewis Carrol wrote you know Alice in Wonderland and all that. ~~1WCX~~ (1WX)

T: Yeah. ~~1GH~~ H

J: He, he,/ he was the one who made up that word "chortle." ~~1WCX~~ (1WX/ 1WX)

T: It sounds like him. ~~1WCX~~ 1WX

J: Yeah, it does. ~~1WCX~~ ~~1WH~~ 1WX

A: It does. ~~1WH~~ 1WX

J: It was a combination of a chuckle and a snort I think,/ or
something like that ~~1WCX~~ (1WX, 1WX)

"chortle" 1WH (1WX)

-and, you know, it stuck. ~~1WCX~~ (1WX)

A: You can tell us about it later. ~~1GC~~ DGP

It's sounds pretty cool. ~~1GC~~ 1GX

J: Oh, well. ~~1GH~~ H

A: Anyway, you have a good one there, I think. ~~1WCQ~~ 1WC

T: I think that would work out. ~~1WCQ~~ 1WC

J: It's going to be hard to write about. ~~(1WP)~~ (1WP)

T: It's going to be hard. ~~1WH~~ 1WP

A: Oh, you bet. ~~1WH~~ 1WP End J Text

T: But I think almost any of these are going to be hard. Conclusion ~~1WX~~ 1WX

J: Yeah. ~~1GH~~ H

A: Uh-huh H

It's a term paper, it's gotta be hard. ~~1WX~~ 1WX

Ki: The book is hard - ~~1WCX~~ 1WX

T: Yeah. ~~1GH~~ H

A: She chose this book because it's gonna to hard. ~~1GX~~ 1WX

T: Yes, she did. ~~1GH~~ 1WX

J: Well, it's a - ~~WH~~ 1WX/

T: That's why it's called challenge english. ~~1GX~~ 1GX

J: -different than what I'm used to reading. ~~1GX~~ 1WX

A: Yes, I didn't - ~~WH~~ 1WX/

I did not appreciate it at all. ~~1GX~~

| | | | |
|---|---|---|---|
| Ki&T: | I didn't like it either. | ~~1GX~~ | 1WX |
| J: | I don't enjoy this realistic writing, but - | ~~1GX~~ | 1Wi |
| A: | I like realistic writing but - | ~~1GX~~ | 1WX |
| J: | Comes with the teritory. | 1GX | 1WX |
| A: | -not to the - | | 1WX/ |
| T: | I don't like about wars.. | ~~1GX~~ | 1WX |
| | I'm definitely against wars. | ~~1GX~~ | 1WX |
| A: | The kind of books I like to read are Ian Fleming. | ~~1GX~~ | 1GX |
| | Well, are we done? | ~~EGP~~ | EGP |
| | Do you have anything? | ~~EGE~~<br>~~DGP~~ | EGP |
| J: | Anybody else have anything to say? | | DGP |
| T: | No. | ~~EGF~~<br>~~DGP~~<br>~~1GP~~ | 1GP |
| A: | No. | ~~1GP~~ | 1GP |
| Ralph: | Finished? | [~~EGP~~] | [EGP] |
| T: | Yep. | ~~1GP~~ | 1GP |

# STUDENT PAPER INVENTORY

Teacher: Spenard

Recording Session Number(s) and date(s): Session 2-3, February 1, February 5, 1982

Group Number: 2

Draft Number, e.g. 1st, 2nd, Final: Final

Name of Student: Carol

Writing Assignment: Red Badge of Courage essay

[illegible] Chall'am
2-19-82

Henry Fleming: boy to man

In Stephen Crane's *The Red Badge of Courage*, Henry Fleming evolves from a romantic boy to a man able to contend with reality. His early disillusionment with the war quickly plunges him into the abyss of immaturity, cowardice and selfishness. He reaches a low point from where he can fall no farther. Finally, however, Henry is able to struggle from the chasm until he reaches an understanding and acceptance of reality.

Henry's romantic ideas of war and death crumble early in the story leaving him disenchanted. He dreams of "... bloody conflicts that had thrilled him with their sweep and fire" (P. 3) However, his illusions

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of chivalrous warfare is shattered when he ~~sees~~ stop this! the dead "...twisted in fantastic contortions." (P. ) and the enemy charging a second time. In the forest he stumbles upon a corpse being eaten by ants. His sentimental view of death in war as glorious, disintegrates. His illusions have fallen around him, leaving him confused and ashamed.

At this point, Henry meets the kindly tattered soldier. Together, they witness Jim Conklin's appalling death. Awed by Jim's courage, he who? modestly tells Henry about his children and wife whom he holds dear. Suddenly concerned for Henry he asks "Where yeh hit" (P. 59) Ashamed because he has no

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wound, Henry leaves the tattered soldier "wandering aimlessly in the field," (P.67) near death. With his disertion of the tattered soldier, Henry has rached the lowest to which he can fall. His cowardice, selfishness and immaturity are brought to full light. He has committed his worst sin and must now put aside his fears to find a way out of the abyss.

The latter part of the novel deals with this uneven struggle to perceive reality. With his return to the regiment, Henry's vanity also returns. However, when a sarcastic soldier says "... mebbe yeh think yeh fit the hull battle yesterday Fleming..." (P.95),

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he is forced to remember his cowardly deed of the day before. In a later battle, an officer calls Henry's regiment "mule drivers" (P.103) and sends them on a suicide charge. Knowing the danger, Henry charges bravely on, having conquered his fear. Henry's new-found self-control is exemplified in his charge on the confederate flagbearer. He is honouring his commitment as a soldier. In the final chapter, Henry reflects that "he had foolishly squirmed (before war and death). But the sky would forget." (P.133) Others would forget his public deeds but he would remember his private triumphs. Only his recollection of his desertion of the tattered soldier threatens to undermine his new found confidence and

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maturity but he realizes the memory of his sin "would be great to him if it even succeeded in hindering the workings of his egotism." (P.133). Henry has faced reality and is now able to understand and accept himself and the world.

The maturity Henry Fleming has achieved by the end of The Red Badge of Courage is the result of a long and difficult struggle. Bitter experience forces him to discard old idealistic views and face the harsh reality of war. He emerges as a man.

Much better. A logical & well developed paper which is almost as strong as you originally intended it to be.
A

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STUDENT PAPER INVENTORY

Teacher: Spenard

Recording Session Number(s) and date(s): Session 2-3, February 1, February 5, 1982

Group Number: 2

Draft Number, e.g. 1st, 2nd, Final: Final

Name of Student: Danny

Writing Assignment: Red Badge of Courage essay

E[illegible]Y

English P.2
2/22/82

Stephen Crane, the author of The Red Badge of Courage, was a naturalist, meaning he felt Nature is impervious to man. No matter what man does, he just cannot alter the course of Nature. Instead, Crane thought man should submit himself, and in so doing, let his instincts control his life, instead of trying to rationalize everything. Crane's philosophy is portrayed through the thoughts and actions of his main character, Henry Fleming.

At the beginning of The Red Badge of Courage, Henry is a romantic. He believes "he (is) master," (p.89) and Nature must submit to his every whim. But immediately following his first battle, Henry is amazed to find "Nature had gone tranquilly on with her golden process in the midst of so much devilment." (p.45) This astounding revelation causes Henry to conclude ~~come to the shocking~~ conclusion that, actually, Nature is not affected by the actions of humanity. In fact, Nature is ~~was~~ in control of mankind. Henry "could now perceive himself to be a very wee thing." (p. 86) He feels himself "liable to be crushed," (p. 46) by Nature, and there is nothing he can do about it. For probably the first time in his life, Henry begins to seriously doubt not only his own strength, but the strength of the human race as well.

But this spasm (bad term) of philosophy quickly passes. Once safely back in camp, Henry's "self-pride ... (is) entirely restored," (p.89) "he ... (returns) to his old belief in the ultimate, astounding success of his own life." (p.90) Later, when Henry returns to battle, he changes his philosophy once again, from a cocky self-confidence to his former sense of helplessness. Although his comrades consider him an important hero, Henry realizes that, in reality, "he [is] very insignificant." (p. 104)

After his last battle, Henry discovers that ever since he first joined

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the army, " his mind (had been) undergoing subtle changes." (p. 130) He slowly learns to be less intellectual and more instinctive. In the afterthoughts of battle, Henry finds that, while fighting, "his usual machines of reflection had been idle," (p. 131) and that " he had been a beast, a barbarian ... and it was fine, wild, and in some ways, easy." (p.100) Henry discovers that he has become less deliberate and more impulsive, and he is surprized to find that he prefers himself that way.

Throughout the course of The Red Badge of Courage, Henry Fleming learns not to try to reason his way through life but, instead, to live by his inherent emotions. When he attemps to live by the teachings of his mind, "he (imagines) the universe to be against him, He (hates) it." (p.97) But once he submits himself to Nature and learns to live by the guidance of his heart, he is pleased to discover that " the world (is) a world for him." (p. 134) Although The Red Badge of Courage is considered a classic by many, it can also be called just another prolixious pamphlet on the philosophy of Naturalism.

A

Some fine insights, generally well written. Fascinating use of vocabulary; "Prolixious" works, but maybe a little overdone.

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ver
Make up

English P.2
[illegible]/8/82

Stephen Crane, the author of The Red Badge of Courage, was a naturalist, meaning that he felt that Nature is impervious to man. No matter what he does, man cannot alter the course of Nature. Instead, Crane thought man should submit himself to Nature, and in doing so, ~~[illegible]~~ let [illegible] natural instincts ^ instead of trying [illegible] ~~[illegible]~~ [illegible]. Crane's philosophy is portrayed through the thoughts and actions of his main character, Henry Fleming.

"At the beginning of The Red Badge of Courage, Henry is a romantic. Henry [illegible] ~~thinks man is in control~~ and Nature must submit ~~itself~~ to ~~the whims of mankind~~ his glory when [illegible]. ~~Henry~~ | ~~feels that,~~ "he (is) master." (p.?) But immediately following his first battle, Henry is amazed to find "Nature had gone tranquilly on with her golden process in the midst of so much devilment." 15 ~~With this new~~ revelation, Henry comes to the shocking conclusion that, actually, Nature is not affected by the actions of humanity, in fact, Nature is in control of mankind. Henry "could now perceive himself to be a ~~very~~ vary wee thing." 86 He feels himself "liable to be crushed," by Nature, and there is nothing he can do about it. For probably the first time in his life, Henry begins to seriously doubt his own strength and the strength of the human race.

~~But~~ | this spasm of philosophy quickly passes/ Once safely back in camp, Henry's "self-pride ... (is) entirely restored," 87 and "he ... (returns) to 70 his old belief in the ultimate, astounding success of his own life." (p.?) But when he returns to battle, Henry changes his philosophy once again. He switches from a cocky self-confidence to his former sense of helplessness. Although his comrades consider him a hero, Henry realizes that, in reality, "he (is) very insignificant." 64

After his last battle, Henry discovers that ever since he first joined the army, "his mind (had been) undergoing subtle changes." He slowly learned

111

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to be less intellectual [illegible] most native. In the afterthoughts of battle, Henry finds that while fighting, "his usual machines of reflection had been idle," and that "he had been a beast, a barbarian ... and it was fine, wild, and in some ways, easy." [illegible] Henry discovers that he has ~~learned to be~~ become less ~~deliberate and~~ rational and more impulsive ~~and instinctive,~~ ~~and~~ he finds that he ~~thinks~~ better that way.

Throughout the course of the novel, The Red Badge of Courage, Henry Fleming learns not to ~~attempt~~ to reason his way through life, but, instead, to live by his ~~inherent instincts~~ emotion. When he tries attempts to live by the teachings of his mind, "he (imagines) the universe to be against him, he (hates) it." (97) But once he submits himself to ~~[illegible]~~ Nature, and learns to live by the guidance of his heart, he is pleased to discover that "the world (is) a world for him." (p. 134) Although The Red Badge of Courage is considered a classic by many, it can also be called just another [illegible] pamphlet on the philosophy of Naturalism.

You do [illegible] substantiate your thesis with appropriate [illegible]). Some minor [illegible] [illegible] to happen, however, [illegible] page [illegible], [illegible] required.

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STUDENT PAPER INVENTORY

Teacher: Spenard

Recording Session Number(s) and date(s): Session 2-3, February 1, February 5, 1982

Group Number: 2

Draft Number, e.g. 1st, 2nd, Final: Final

Name of Student: Mike

Writing Assignment: Red Badge of Courage paper

# GROWTH AND CHANGE IN THE RED BADGE OF COURAGE.

do not underline your title

Challange Eng. 11
Period 2
February 6, 1982

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The theme of Stephen Crane's novel, THE RED BADGE OF COURAGE, is that man, in order to save himself from self-annihilation through stagnation, must change and grow spiritually. It is only through trials and hardships that man becomes ~~disoiblined~~ disciplined and developed in soul and character.

The book is about a battle, a symbol of life, in turmoil and change. It is a conflict in Henry Fleming's mind, he runs from battle then realizes that if he is to live with himself he must go back. "He saw his salvation in such a change"(P.33), yet he fears growth and change, he feels safe where he is, therefore he resists.

Spiritual change, that is Henry's red badge of courage. It is a psycological wound of his conscience, whereas Jim Conklin's wound was a literal one of which he dies. And just as Jim runs into the field to hide his wounds from his fellow man, so Henry also runs into a field to hide his "wound" from the tattered man who had asked Henry, "Where yeh hit?"(P.59). "It might be inside mostly, an' them plays thunder. Where is it located?"(P.66)

Henry feels the men are "ever upraising the ghost of shame on the stick of their curiosity."(P.66) The unmistakable implication of that quote is that of a flag. The actual flag Henry carries into battle is the symbol of Henry's soul. When the regiment runs from battle the flag sinks down, "as if in dying. It's motion as it fell was a gesture of despair."(P.38) Henry dishonors the flag not when he runs from battle but when he flees from himself and he redeems the flag when he redeems his conscience.

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Henry takes the flag of the enemy from the hands of "the rival colorbearer"(P.127), the symbol of Henry's own other self. And as the enemy colorbearer dies, Henry is reborn. His spiritual change **change** is a prolonged process but the new Henry, the new bearer of the colors, triumphs over the old Henry. "He found that he could look back upon the brass and bombast of his earlier gospels and see them truly. He was gleeful when he discovered that he now despised them."(P.134)

In the novel there are four stages of Henry's growth. In the begining he is unable to distinguish between "his visions of broken-bladed glory"(P.18) and the reality of war. "In their presence he could not persist in flying high with the wings of war; they rendered it almost impossible for him to see himself in a heroic light."(P.70), he discovered as he went through a period of confusion and doubt as reality intruded on his dream world. Next he goes through a struggle to preserve through deceit and rationalization his heroic image of himself. "His actions (his running) were sagacios things. They had been full of strategy."(P.51). In the end he solves the problem when he learns to accept the world in its true light. "He saw that he was good."(P.131)

needs repunctuation

What crane is saying through his novel is that we must continue forward in life if we are to achieve our goals. We must grow and change or we will be lost in the past, we will be left behind. The lieutenant knew this. "Yeh **can't stay here. Yeh must** come on."(P.108), he had said as he lead the men into battle. Henry is able to move ahead in his life, to grow and change, "So it came to pass... his soul changed."(P.134) Marvelous selection of proof, John, and excellent skill in incorporating it. Good use of transitions. A fine natural style. How about a

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STUDENT PAPER INVENTORY

Teacher: Spenard

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Group Number: 2

Draft Number, e.g. 1st, 2nd, Final: Final

Name of Student: Sarah

Writing Assignment: Red Badge of Courage paper

English, period 2

Feb. 8, 1982

# Henry's Maturation

In the Red Badge of Courage by Stephen Crane, Henry Fleming matures through self-evaluation, becoming more aware of his feelings and ideas throughout the novel. At first, Henry questions his reasons for enlisting, but after looking inside himself for the answers he seems to be satisfied with his decision.

In the beginning, Henry's attitude toward war is unrealistic. He believes that it is a heroic adventure with "tales of great movements... with much glory in them." (p. 14) This image of war encourages Henry to enlist. He expects this glorious war with all of its badges and medals to fulfill his heroic dreams. He longs for the chance to fight and become a hero. Henry feels "he must have blaze, blood and danger" (p. 21) to satisfy his expectations.

Henry's boyish image of the war soon changes as he is led to his first battle. Faced with the reality of war Henry feels that "he had been dragged by the merciless government" (p. 30) against his will. He is afraid to become involved. He wants only to watch the war and not participate. He observes the other soldiers and surroundings trying to develop a reason for their actions. He lags behind during the march to allow time "to wonder about himself and to attempt to probe his sensations." (p, 31) Henry feels that "they were all going to be sacrificed" (p. 32) and that the officers were fully responsible for the regiment's fate. He contemplates warning the men but due to "unwritten responsibilities" (ibid) he feels compelled not to warn them.

When Henry enters the battle he wants to retreat. He feels "that forceful hands from heaven would not have been able to have held him in place if he could have got intelligent control of his legs." (p. 39) During his first experience at combat he gains short termed courage. "He suddenly lost concern for himself, and forgot to look at a menacing fate." (p. 41) This bravery lasts only through the first battle, then Henry runs from the second and third battles. After he stops fleeing he becomes confused about why he ran. "Since he had turned his back upon the fight his fears had been wonderously magnified." (p. 48) To justify his running away Henry throws a pine cone at a squirrel who runs up a tree. Henry "felt triumphant at this exhibition." (p. 53) This satisfies Henry's need to justify his actions.

The death of Henry's friend, Jim Conklin, is a great step in Henry's maturity. Through the traumatic death of Jim, Henry begins to understand the reality of war. It is no longer a heroic war but a murdering war. Henry "turned with a sudden, livid rage toward the battlefield. He shook his fist." (p. 64)

Later Henry makes a new friend, Wilson, who helps him become more mature. Together they capture a flag which makes them heroes in the eyes of their peers. This is the first battle where he feels himself "capable of profound sacrifices, a tremendous death." (p. 126)

As Henry left leaves the battlefield he felt feels "a quiet manhood." (p. 134) Henry Fleming matures within himself during the war. Through self-evaluation he changes from being unsure about himself to being more confident.

A Much more presentable!

English, period 2

Feb. 8, 1982

# Henry's Maturation

This combining makes it flow better

In the Red Badge of Courage by Stephen Crane,Henry Fleming matures through self-evaluation, space ~~He becomes~~ becoming more aware of his feelings and ideas throughout the novel. 2 spaces At first,Henry questions his reasons ~~ing~~ for enlisting, ~~Then~~ but after looking inside himself for the answers he seems to be satisfied with this decisions.

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Skip spaces with punctuation

Henry's boyish image of the war soon changes as he is led to his first battle.Faced with the reality of war Henry feels that "he had been dragged by the merciless government "(p.30)against his will. He is afraid to become involved.He wants only to watch the war and not participate.He observes the other soldiers and surroundings trying to develope a reason for all this. what? He lags behind during the march to allow time "to wonder about himself and to attempt to probe his sensations"(p.31).Henry feels that "they were all going to be sacrificed"(p 32)and that the offers were fully responsible for the regiment's fate.He contemplates warning the men but due to"unwritten responsibilities"(ibid). NS He feels compelled not to warn them.

When Henry enters the battle he wants to retreat.He feels "that forceful hands from heaven would not have been able to have [illegible] held him in place if he could have got intelligent control of his legs." (p.39)During his first experience at combat he gained short termed courage."He suddenly lost concern for himself, and forgot to look at a menacing fate."(p,41)This bravery lasts only through the first battle,then Henry runs from the second and third battles.After he stops fleeing he becomes confused about why he ran."Since he had turned his back upon the fight his fears had been wonderously magnified."(p.48)To justify his running away Henry throws a pine cone at a squirrel who runs up a tree.Henry "felt triumphant at this exhibition."(p,53)This satisfies Henry's need to justify his actions.

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Later Henry makes a new friend,Wilson,who helps ~~Henry~~ him become more mature.Together they capture a flag which makes them heroes in the eyes of their peers.This is ~~his~~ the first battle where he feels himself "capable of profound sacrifices,a tremendous death."(p.126)

As Henry left the battlefield he felt "a quiet manhood."(p.134) Henry Fleming matures within himself through the war.Through self-evaluation he changes from being unsure about himself to being more confident.

Clearly stated & logically supported thesis, but I'd like to see one more draft without the mechanical errors to distract.
(for an "A")

STUDENT PAPER INVENTORY

Teacher: Spenard

Recording Session Number(s) and date(s): Session 2-3, February 1, February 5, 1982

Group Number: 2

Draft Number, e.g. 1st, 2nd, Final: First

Name of Student: Tanya

Writing Assignment: Red Badge of Courage essay

[illegible] glamorous
glorious
bravery
medals

no fighting
no death
uniforms (belonging to a group)

discipline
committed
no needs
inhumanism (robots)

dates

[redacted]

Henry recruit

+ officers

*The Red Badge of Courage* by Stephen Crane exhibits (demonstrates) the false ideas and expectations of the Army, by the soldiers themselves and by the officers ~~in charge of~~ the (soldiers) ~~servicemen~~: For the soldiers a glorious picture (magnificent) of the Army and battle (unmasked, disclosed, revealed, unearthed) ~~(are)~~ colorfully painted, later to be ~~[illegible]~~ (as [illegible]) (outright falsities lies) [illegible] (apocryphal, false, fictitious). The officers expect to see their soldiers act like robots (robotic), with no minds of their own (not able to think on their own). Both of these ideas (impressions, notions, views, concepts, thoughts) lead to disappointment ~~by~~ both groups.

72

224
72
296

~~Army life is pictured as glamorous~~ and honorable, but sometimes people do not look deep enough to find Soldiers expect to have crisp clean uniforms, to signify that they belong to a group, with glittering medals

224

E σ

Fabs

Army life is pictured as glamorous ~~[illegible]~~, but the real truth is sometimes overlooked and never discovered until too late. Soldiers expect to wear crisp, clean uniforms, to signify that they belong to a group, with glittering medals of bravery strewn upon their [illegible]. They expect to go to battle and see no death or fighting but to come back [illegible]

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Army
synonym

a hero. Henry Fleming, a recruit, was struggling ~~with this~~ picture of the Army;

"He had burned several times to enlist. Tales of great movements shook the land. They might not be distinctly Homeric, but there seemed to be much glory in them. He had read of marches, sieges, conflicts, + he had longed to see it all. His busy mind had drawn for him large pictures extravagant in color, lurid with breathless deeds." (pg. 14) — But this painted picture may not always be true. As many men find out, as did Henry, this picture is drawn with false colors. The real Army consists of wallowing through the mud, wearing a worn and tattered uniform, with few if any medals on them. Soldiers discover ~~find~~ what a command is and how to follow one. 1. They find out that is their job and for the first time in their lives they discover death. "#1"

colorful

?

fighting

Quote better ? than #1

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)

By the same token
~~In the same way~~ officers have great expectations of the soliders (in war) they command. They expect their soliders to be like robots, without any needs or emotions. They are to be deeply committed with the Army and have the strictest discipline. But instead of getting these unemotional machines of metal, they receive young, homesick (boys/men) kids. These young soldiers do not know what commands are or how to carry one out. The strict discipline expected by the officers, has never been taught to the soldiers. Also emotionally the men ? cannot take the strain of fighting and killing of other people (humans). "#4"

? Quote? 100

)

At this time there was an interposition by the savage-minded lieutenant, who was obliged to vent some of his inward dissatisfaction upon his men. "You boys shut right up! There's no need 'a your wastin' your breath in long-winded arguments about this an' that an' th' other. You've been jawin' like lot 'a old hens. All you've got to' do is to fight, an' you'll get plenty 'a that t' do in about ten minutes. Less talkin' an' more fightin' is what's best fer you boys. I never saw sech gabbling jackasses."

(Pg. 96)

As the other officer tossed his fingers toward his cap + wheeling his horse, started away, the general called out to him in a sober voice: "I don't believe many of your mule drivers will get back."

The other shouted something in reply. He smiled.

(pg. 103 +104)

Conclusion →

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to be... communi...

back comm...

~~Communi...~~ of what

Comm. of what is expected on all levels might have preven... these unfortunate episodes.

The deceptive picture of the A... drawn with false notions (impressions) and ...

A deceptive picture of the Army is drawn by soldiers and officers in command of the soldiers, with false impressions and expectations.

What is wrong with this ~~deceptive~~ distorted picture of Army? Ending in AWOL, frustation, angry, emotional problems,

What is wrong with this distorted picture of the Army? It may cause some soldiers frustration and anger. In others it may result in emotional problems and could perhaps end with the soldier going A.W.O.L. Communication of what is expected on all levels; by the soldiers, the officers, and the Army itself, might have prevented these unfortunate episodes.

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STUDENT PAPER INVENTORY

Teacher: Spenard

Recording Session Number(s) and date(s): Session 2-3, February 1, February 5, 1982

Group Number: 2

Draft Number, e.g. 1st, 2nd, Final: Second

Name of Student: Tanya

Writing Assignment: Red Badge of Courage essay

Essay
Challenge English
Period 2
February 6, 1982

# Expectations

no underline

The Red Badge of Courage by Stephen Crane, exhibits the often false ideas and expectations about ~~of~~ the Army, by soldiers themselves and by officers who command the soldiers. consists For the soldiers a glorious picture of the Army and battle ~~are colorfully~~ painted by Army propaganda. avoid passive This glorious picture is revealed as being inaccurate. combine The officers expect to see their soldiers respond like robots, with no minds of their own. ~~Both of~~ These notions lead to disappointment by both groups.

Army life is pictured as glamorous but the real truth is sometimes overlooked and not discovered until too late. Soldiers expect to wear crisp, clean uniforms, to signify that they belong to a proud group of adventurers with glittering medals of bravery strewn upon their chests. They expect to go to battle and see no death or bloodshed, but to come back with the name of a hero. Henry Fleming, a recruit, ~~was struggling~~ struggles fantasizes with this picture of the Army. (is this the idea you want here?)

> "He had burned several times to enlist. Tales of great movements shook the land. They might not be distinctly Homeric, but there seemed to be much glory in them. He had read of marches, sieges, conflicts, and he had longed to see it all. His busy mind had drawn for him large pictures extravagant in color, lurid with breathless deeds."(pg. 14)

single space

But this colorfully painted picture may not always be true. ~~As~~ Many men find out, as did Henry, that ~~this~~ picture is drawn with false colors. The real Army consists of wallowing through the mud or sand, wearing ~~a~~ worn and tattered uniforms with few if any medals on them. "'Sore feet and damned short rations that's all,' says ~~said~~ the loud soldier.' There was perspiration and grumblings?"(pg.28)

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~~4~~ 9 SP. 3 down to [illegible]

Soldiers discover what a command is and how to follow one. They find out that fighting is their job and for the first time in their lives they discover death. "But the new regiment was breathless with horror. 'Gawd! Saunder's got crushed!' whispered the man at the youth's elbow..." They shrank back and crouched as if compelled to await a flood." ~~(pg. 58)~~ (Pg. 38)

I do not understand your punctuation here.

By the same token, officers have great expectations of the soldiers they command. They expect their soldiers to be like robots, without any needs or emotions. They are to be deeply committed to the Army and have the strictest discipline. But instead of getting receiving these programable machines of metal, they receive obtain young, homesick boys. These young soldiers do not know what commands are or how to carry one out; unfortunately The strict discipline needed ~~expected by the officers~~ had never been taught to the soldiers. And emotionally the men cannot take the strain of fighting and killing of other humans.

revise

can you find a better word?

> "The lieutenant of the youth's company had encountered a soldier who had fled screaming at the first volley of his comrades. Behind the lines these two were acting a little isolated scene. The man was blubbering and staring with sheep-like eyes at the lieutenant, who had seized him by the collar and was pommeling him. He drove him back into the ranks with many blows. The soldier went mechanically, dully, with his animal-like eyes upon the officer. Perhaps there was to him a divinity expressed in the voice of the other—stern, hard, with no reflection of fear in it. He tried to reload his gun, but his shaking hands prevented. The lieutenant was obliged to assist him." (pg. 43)

Single space

What is wrong with ~~this distorted picture~~ the [illegible] picture which that has been painted of the Army? It may cause some soldiers (like the one above) frustration and anger. ~~In~~ For others it may result in emotional problems and could perhaps end with the soldier going A.W.O.L. Realistic Communication

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of what is expected on all levels; by the soldiers, the officers, and the Army itself, might have prevented these unfortunate episodes. re attitudes (?)

(a more [illegible], like Crane's)

---

I'd like to see you revise this last sentence, probably including more explanatory material.

You are presenting some important & original insights; I think revision would increase their impact.

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STUDENT PAPER INVENTORY

Teacher: Spenard

Recording Session Number(s) and date(s): Session 2-3, February 1, February 5, 1982

Group Number: 2

Draft Number, e.g. 1st, 2nd, Final: Final

Name of Student: Tanya

Writing Assignment: Red Badge of Courage essay

Essay
Challenge English
Period 2
February 19, 1982

# Expectations

The Red Badge of Courage by Stephen Crane, exhibits the often false ideas and expectations about the Army, by soldiers themselves and by officers who command the soldiers. Army propaganda colorfully paints a glorious picture of the Army and battle for the soldiers, later this picture is revealed as being inaccurate. The officers expect to see their soldiers respond like robots, with no minds of their own. These notions lead to disappointment by both groups.

Army life is pictured as glamorous but the real truth is sometimes overlooked and not discovered until too late. Soldiers expect to wear crisp, clean uniforms, to signify that they belong to a proud group of adventurers with glittering medals of bravery strewn upon their chests. They expect to go to battle and see no death or bloodshed, but to come back with the name of a hero. Henry Fleming, a recruit, fantasizes about this picture of the Army:

> "He had burned several times to enlist. Tales of great movements shook the land. They might not be distinctly Homeric, but there seemed to be much glory in them. He had read of marches, sieges, conflicts, and he had longed to see it all. His busy mind had drawn for him large pictures extravagant in color, lurid with breathless deeds."(pg. 14)

But this colorfully painted picture may not always be true. Many men find out, as did Henry, that picture is drawn with false colors. The real Army consists of wallowing through the mud or sand, wearing worn and tattered uniforms, with few if any medals on them. "'Sore feet an' damned short rations thats all,' said the loud soldier. 'There was perspiration and grumblings.'"(pg. 28)

Soldiers discover what a command is and how to follow one. They find out that fighting is their job and for the first time in their lives they discover death. "But the new regiment was breathless with horror. 'Gawd! Saunder's got crushed!' whispered the man at the youth's elbow. 'They shrank back and crouched as if compelled to await a flood.'"(pg. 38)

By the same token, officers have great expectations of the soldiers they command. They expect their soldiers to be like robots, without any needs or emotions. They are to be deeply committed to the Army and have the strictest discipline. But instead of receiving these programable machines of metal, they obtain young, homesick boys. These young soldiers do not know what commands are or how to carry them out; unfortunately the strict discipline needed has never been taught to the soldiers. And emotionally the men cannot take the strain of fighting and killing of other humans.

> "The lieutenant of the youth's company had encountered a soldier who had fled screaming at the first volley of his comrades. Behind the lines these two were acting a little isolated scene. The man was blubbering and staring with sheeplike eyes at the lieutenant, who had seized him by the collar and was pommeling him. He drove him back into the ranks with many blows. The soldier went mechanically, dully, with his animal-like eyes upon the officer. Perhaps there was to him a divinity expressed in the voice of the other—stern, hard, with no reflection of fear in it. He tried to reload his gun, but his shaking hands prevented. The lieutenant was obliged to assist him."(pg. 43)

What is wrong with the glorious picture that has been painted of the Army? It may cause some soldiers, like the one above, frustration and anger. For others it may result in emotional problems and could perhaps end with the soldier going A.W.O.L. Realistic communication of what is expected on all levels; by the soldiers, the officers, and the Army itself, might have prevented these unfortunate attitudes.

A forthright and strong statement.

A